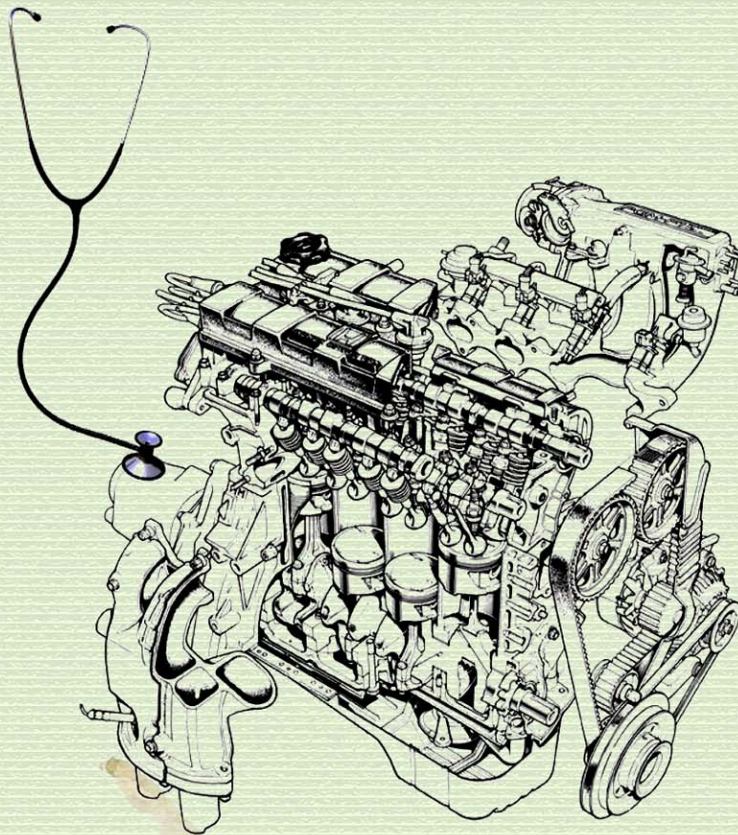


BOOK I: *the diagnosis*



SDOT ART PLAN

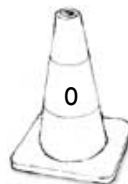


TABLE OF CONTENTS

BOOK I : *The Diagnosis*

ACKNOWLEDGEMENTS	3
EXECUTIVE SUMMARY	5
INTRODUCTION:	
Origins of the SDOT Art Plan	7
Structure & Audience	8
Objectives	8
Emerging Seattle	9
RESEARCH BACKGROUND + PROCESS:	
Research Methodology	10
Primer on Public Art	11
SDOT Art History	13
Other Generators of Public Art	14
Guerilla Artwork	15
TUNE-UP RECOMMENDATIONS:	
Overview of SDOT	19
Re-thinking Repeating Projects	20
1% for Art: Understanding the Finances	24
1% for Art: The Goal	25
Reserved for Addendum	27-34

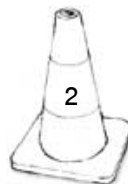
BOOK II : *The Toolkit*

INTRODUCTION	35
TOOLKIT:	
Preface / Matrix	39
Street Furniture Introduction	41
Surface Treatment Introduction	51
Art Object Introduction	59
Creative Option Introduction	66
SPECIAL PROJECTS:	
Preface / Matrix	73
Definitions	74

BOOK III : *Sidewalk Survey*

INTRODUCTION	95
VISUAL SURVEY	97
SURVEY INDEX	111
PUBLIC ART READER	115
BIBLIOGRAPHY	140
A Closing Poem by Lori O'Conel	141







This Art Plan has been tailored for the Seattle Department of Transportation by its Artist-in-Residence in collaboration with the Mayor's Office of Arts & Cultural Affairs

My residency with the Seattle Department of Transportation (SDOT) proved to be endlessly fascinating and rich with opportunities for theorizing about art, aesthetics, culture and the future of Seattle. I had the sincere pleasure of working closely with the Capital Projects and Roadway Structures management team for the better part of a year (part-time) and enjoyed every minute of it.

I would like to extend a special thanks to members of the executive steering committee, Barbara Goldstein and Frank Yanagimachi, who did heavy lifting during the early and most active phases of the residency, though they have since moved on to do more lifting for other agencies. My project manager for the duration was Ruri Yampolsky, who deserves an award of some kind for being both patient and supportive. Richard Miller provided valuable advice, important criticism, and strategic guidance throughout. Grace Crunican immediately embraced the ideas of this plan and therefore deserves the "Un-bureaucrat Medal of Honor".

Finally, I would like to express my gratitude to the 100+ people throughout the department who shared their thoughts and original ideas on art in the transportation system. This plan and the benefit it may one day bring is the direct result of those conversations and owes a debt to their generosity.

Daniel Mihalyo
SDOT Artist-in-Residence
April 2005

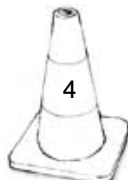


Acknowledgments continued

Amidu, Bashiru
Arnesen, John
Arruda, Philip
Bachmann, Rosemary
Barnett, Beverly
Bender, Jeff
Bookman, Charles
Buswell, John
Chandler, Bob
Cheng, Lennon
Chew, Dave
Chu, Susan
Claeys, Katherine
Costa, Dori
Crunican, Grace
Dare, Jim
Dewald, Shane
Ellis, Elizabeth
Estey, Mike
Fiske-Zuniga, Anne
Francis, Roy
Frost, George
Gebhart, Ron
Gilbert, Laura
Gillelspe-Smith, Patrice
Goldsmith, Stuart
Gorman, Rob
Gray, Barbara
Gurkewitz, Sandra
Ho, Stanley
Hoffman, Jemae
Holloway, Diana
Hou, Steve
Jack, Billy
Jackson, Paul
Jackson, Paul
Johnson, Mike
Jones, Kirk
Kember, Brian
Kireto, Lois
Krawczyk, Tracy
Lagerway, Pete
Layzer, Jonathan
Linda, Marleau
Marek, John
Martin, Bill
Mazzella, Tony
McPhillips, Wayne
Melone, Ethan
Mesic, Lorelei
Miller, Richard
Minnick, Joyce
Morris-Lent, Mike
Mueller, Susan
Neilsen, Peggy
Nelson, Stuart
Pacheco, Joe
Palmason, Jim
Paschke, Elizabeth
Patterson, Christine
Patton, Amy
Pearce, Steve
Peloquin, Tom

Pfender, Mary
Platt, Teresa
Rabbitt, Tom
Rankin, Elizabeth
Rao, Rishi
Resendez, Carby
Richards, Garry
Richmire, Rich
Roberts, Scott
Sanchez, Susan
Scharf, Ron
Schoneman, Noel
Shea, Mike
Simpson, Kristen
Smith, Carroll
Sparkman, Kirsten
Spillar, Rob
Stanley, Doug
Stratton, Rex
Taskey, Joe
Thomas, Roxanne
Thordarson, Phil
Turner, Marybeth
Tweit, Eric
Walgren, Shauna
White, Fred
Wiger, Randy
Wong, Pauh
Woods, Sandra
Yamasakie, Valorie
Yanagimachi, Frank
Young, Jim
Zavis, John
Zimmerman, Connie

Bicknell, Lyle
Cline, Scott
Conlin, Richard
Corson, Dan
Dorpat, Paul
Edelstein Ian
Frantilla, Anne
Horn, Joel
Goldstein, Barbara
Matsuno, Bernie
McDonald, Jim
McIver, Richard
Ochsner, Jeffery
Pittman, Kenny
Pottharst, Ed
Prakash, Vikram
Rahaim, John
Shaw, Benson
Sheppard, Steve
Simpson, Buster
Stoops, Kevin
Video, Frank
Yampolsky, Ruri





EXECUTIVE SUMMARY

“...the singular most important element for inventing the characteristics that make a city successful and unique is the artistic.”
 - Michael Sorkin, author and urban theorist

Two years in formulation, the SDOT Art Plan is written to be both critical and visionary. It is focused as a plan of action, comprehensively detailing how Seattle can become a national leader in creating a more humane, layered, beautiful and relevant transportation system. It offers a completely new methodology for rethinking the practicality and use of our shared right-of-way. By employing the work of artists, the creativity of citizens and the ingenuity of SDOT employees, the gradual implementation of this plan will contribute significantly to a Seattle whose streets and sidewalks celebrate life, discovery and creativity.

The structure of this art plan has been subdivided into three distinct books, each with its own audience and specific intent:

- BOOK I: *The Diagnosis* – the big picture of art in the right-of-way
- BOOK II: *The Toolkit* – a reference for project managers and special projects ideas
- BOOK III: *Sidewalk Survey* – a visual encyclopedia of creativity in the right of way

Each book can stand-alone as a reference manual and many pages have been designed in “cut-sheet” format for ease of duplication, information trading and later additions/subtractions.

For those who are familiar with the history of public art, it will come as not surprise to learn that Seattle is no stranger to innovation in the arts. Back in the early 1970’s, Seattle can take credit for establishing the first comprehensive system for assuring that creativity would be a part of civic life in perpetuity by instituting the progressive *1% for Art* ordinance and the Seattle Arts Commission (now the Office of Arts & Cultural Affairs). Now an international model, Seattle has gone on to expand the reach of the public art program by embedding artists within its utilities to open up greater possibilities for improving the quality of life for its citizens.



WHY SDOT?

With an estimated 30 percent of Seattle's gross area under its jurisdiction, SDOT is the largest single influence on the public sphere, affecting every corner of the city. The formation of this network has been a 150-year evolution. During that time every piece of this network has been rebuilt at least once and generally many times over. This historical fact exposes a rather remarkable opportunity for the city to re-imagine the future network in its rebuilding. While all SDOT staff would outwardly agree with this statement there exists an institutional memory and "engineer-mind" undercurrent that chaffs at the idea of modifying the status quo. After all, if the way SDOT does things works, why tamper with it? The problem is twofold. The first is that the public has little awareness of what the department is accomplishing on a daily basis. This is likely due to the perceived difficulty in marketing the unsensational benefits of routine maintenance, permitting, safety inspections and planning. In a second and related problem, while much of what SDOT does construct functions adequately, the department has not traditionally concerned itself enough with the aesthetics and design of most of what the public experiences. In both instances the department is missing easy opportunities to make meaningful advances in improving both outlook and product.

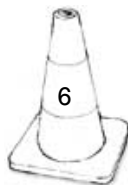
Fortunately, since nearly all transportation infrastructure will eventually require re-building, there will be many opportunities in the near future to improve on the current condition. The SDOT Art Plan was written to take advantage of this phenomenon by encouraging every upcoming transportation capital project, whether new, major maintenance, replacement or modernization, to make an effort to incorporate the ideas presented herein. In so doing, creative thinking can become second nature within the department's normal work process. Although this will seem unlikely at the outset, SDOT is well positioned to become an advocate for quality design in the urban environment, proactive in regard to creativity and a sustaining force for Seattle artists of all types.

To accomplish this it will be important to respond to the complexity of getting everybody on the same page. Book I: *The Diagnosis* was developed for that purpose and offers a series of brief essays that outline the context and background of creativity in the right-of-way. Where did public art come from, how is it financed, how much does SDOT contribute, what projects qualify for public art, who else puts art in the Seattle right-of-way and what are we to make of graffiti and guerilla art? These and other questions will be answered in full, followed by a complete list of specific recommendations for major project types produced by SDOT.

The Roadway Structures and Capital Projects Division is the largest influence on the way that SDOT construction is manifested and therefore the project managers in this division (and several in PPMP) are a critical influence on the implementation of this plan. Book II: *The Toolkit* was specifically developed for these staff members as an ongoing reference in the formation of future transportation infrastructure. *The Toolkit* presents 24 specific ideas for creatively incorporating artwork, fostering citizen initiative and increasing aesthetic opportunities on every upcoming Capital Project type.

Book II also contains a bonus section titled *Special Projects* that details a host of creative ideas that resulted from the research of this art plan. Many of these are one-off art related concepts that can only happen through SDOT support and development. Others are annual grant opportunities that invite artists to become creatively involved in the transportation system by engaging the unique opportunities available only through SDOT's vast system of infrastructure.

Finally, this art plan places an emphasis how all SDOT employees provide essential services that result in a product; and that product matters far too much in the fabric and life of the city to be merely functional and efficient. The SDOT product has the potential to be the outward expression of Seattle's creatively inspired citizens and each employee has authority to contribute meaningfully toward that future.





INTRODUCTION TO THE DIAGNOSIS

"The main thing governments must do to foster creativity is remove barriers to creative people. They will then subsidize themselves, with their youth and their time."

--- Jane Jacobs, Author

The Death and Life of Great American Cities

ORIGINS OF THE SDOT ART PLAN:

The conceptual beginning for the SDOT Art Plan grew out of recent landmark efforts by the Office of Arts & Cultural Affairs. Already a preeminent model for a municipally directed public art entity in the nation, the Office of Arts & Cultural Affairs hired artist **Lorna Jordan** in 1996 to develop specific project-based ideas for what was then the Seattle Water Department. The integration of an artist into the planning for a public utility was a pioneering achievement and the success of this led to the placement of other artists within municipal departments:

1997 Buster Simpson, drainage and solid waste divisions of SPU

1998 Dan Corson, Seattle City Light

2000 Carolyn Law, Seattle Parks Department Community Center Levy

2001 Carolyn Law, Seattle Parks Department 2000 Pro Parks Levy

In these earlier art plans the artists were encouraged to develop a set of specific proposals for art projects that they and others artists could complete. While these residencies in municipal public utilities were both popular and productive, the Public Art staff began to see the possibility for the utility to be proactive in developing opportunities for artists. In this way, ideas for new projects for public art could begin to be generated within the utilities at the same time that the Office of Arts &

Cultural Affairs handled coordination of larger case-by-case Public Art projects.

In November of 2002, the Office of Arts & Cultural Affairs put out a public call seeking an Artist-in-Residence for the Department of Transportation. The RFQ called for a three-part residency involving a minimum of a one-year commitment within the department. The time was to be apportioned with research, writing and the development of a pilot project demonstrating a portion of the final plan.

The development of this residency has two "firsts" associated with it:

1. To the knowledge of all those involved, this is the first time an artist has been placed within a department of transportation nationwide.
2. This is also the first art plan where a public utility encouraged recommendations to the institutional culture in an effort to include art and aesthetics as part of day-to-day operations.

The SDOT Art Plan is intended to fill a gap that exists between the fast moving and fluid pragmatism of SDOT Capital Projects and the mission of the Office of Arts & Cultural Affairs to "stimulate(s) a lively arts environment for everyone in Seattle so their lives are enriched every day". The plan develops around the notion of a "toolkit" that would be used internally within the department to help guide the artistic and aesthetic development in all manner of future Transportation Capital Improvement Projects (TCIP).



STRUCTURE & AUDIENCE:

This document is broken out into three books that can be separated from one another and remain useful to specific interest groups. Readers of this plan are encouraged to freely reproduce this information for interested parties. Many of the sections herein have been design as single subject sheets in “cut sheet” format to facilitate duplication and dissemination. The three books are as follows:

BOOK I: *The Diagnosis* - This is the big picture opinion paper that outlines the history of art in SDOT, the history of Public Art, the major issues, the big ideas and recommendations for basic project types and each division with the department. This portion will be informative for Division managers, the SDOT Director's Office, TCIP managers, and the Office of Arts & Cultural Affairs.

BOOK II: *The Toolkit* - This is the main resource for project managers department-wide but particularly those in the Capitol Projects & Roadway Structures division and the Policy, Planning and Major Projects (PPMP) division. This will be both a reference book and index of specific ideas for incorporating artists, aesthetics and creative thinking into qualifying projects. Book II also contains a bonus section titled Special Projects that provides further information one-off creative projects, grant opportunities for artists and property enhancements for SDOT facilities. Special Project will be useful as guide for the Director's Office, project managers, and the Office of Arts & Cultural Affairs.

BOOK III: *Sidewalk Survey* - This is a visual reference encyclopedia for all those interested in right of way issues and creativity. Street Use, City Attorney, TCIP managers, Office of Arts & Cultural Affairs staff, and artists will look to this book for historic precedence, anomalies and inspiration. This book also contains excerpts from writing about Public Art issues to flesh out the background of this art form.

PRIMARY OBJECTIVES:

The SDOT Art Plan advocates for the following objectives:

For SDOT

1. Aid the inner workings of SDOT to become more proactive with regard to the integration of art and aesthetics in the right-of-way.
2. Describe the system for creating a more vital pedestrian experience by assigning responsibilities to specific positions and divisions with the department.
3. Illuminate the ways SDOT projects critically impact the urban landscape and provide positive examples of turning eyesores into civic assets.

For Artists:

4. Expand the frequency of artist involvement in Capital Projects while reducing the overall size of artworks produced.
5. Increase opportunities for emerging artists, develop creative opportunities where there previously were none and expand the public art repertoire.

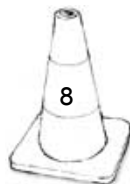
For Citizens:

6. Encourage citizen involvement and stewardship in developing the creative uses of remnant SDOT land.
7. Identify methods for funneling public art and aesthetic investment to underserved communities and outlying pocket business districts.
8. Establish a system that encourages eclectic diversity over ordered unity for public artwork in the right-of-way.

For Taxpayers:

9. Accomplish these objectives without adding to the considerable financial burdens already faced by the department. Identify sources for new revenue streams that can help fund creative initiatives in the right of way.

The overall approach for this plan would quietly supplement SDOT's excellence in regard to efficiency and functionality with changes in outlook that would perpetually encourage the artistic, creative and aesthetic sensitivities to find their way into all divisions of SDOT operations.





Seattle circa 1952



Seattle circa 2004

EMERGING SEATTLE:

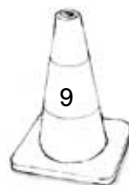
All cities grow in fits and starts and in the process of “becoming” a major metropolis there are clear epochs along the way that are precipitous in determining the possibilities for the future. One such moment in our history was the era of the Regrades. Faced with an imposing topography the Seattle Engineering Department (SDOT), under the directorship of earth artist extraordinaire Reginald H. Thomson, embarked on a pathologically ambitious plan to level a hilltop, fill valleys and create essential industrial real estate out of clam beds. Had his plan failed, Seattle would not likely be in the position it finds itself today.

Other ambitious plans came and went in the form of proposals to redevelop Pioneer Square, Pike Place Market, Belltown (The Bogue Plan) and South Lake Union (Seattle Commons). Though only hindsight will provide the final determination, we are in the midst of an epoch marked by the simultaneous explosion of at least two dozen major civic gestures. What else could explain the dramatic detonation of the Kingdome and the corresponding civic construction boom? A list of the most prominent projects underway in a 10-year period centered around 2005 would undoubtedly include:

- Pro Parks Levy 2000
- Safeco Field
- Qwest Field
- Key Arena Retrofit + Expansion
- Libraries for All (including the Central Library)

- Community Center Levy - 1999
- Regional Light Rail
- Seattle Monorail Project
- Seattle Art Museum tripling
- SAM Olympic Sculpture Park
- MOHAI relocation
- EMP
- Gates Foundation Headquarters
- Municipal Civic Center campus
- Alaska Way Tunnel
- Sea-Tac runway expansion
- Mercer Fix
- Trans-Lake Washington
- Lake Union Street Car
- Biotech Re-zone
- Blue Ring Strategy
- Central Waterfront Plan
- Zoning Density Increase

For those who wish for a return to old quirky Seattle, there’s always Tacoma. For the rest and though it may take 10 years for the dust to settle, the future is upon us and it is a modern, intentional place. All this is to say we are at a point where we can determine if the network of roads and bridges will be a byproduct of the engineering mentality or a considered place to celebrate the flowering of civic life.



RESEARCH METHODOLOGY

In order to gather the necessary information to produce a plan for improving the overall transportation aesthetics and quality of artwork, it was necessary to conduct a thorough audit of the current conditions within the department. This was accomplished through multiple channels over a six-month period that included staff interviews, site visits, attendance in project meetings, presentations with feedback opportunities, and research into transportation history.

The research focused on obtaining a general understanding of all of the principal elements affecting the department, since little was known about the inner workings of the department from the outside. This included a general inquiry into the essential roles, responsibilities, procedures, management systems, public interfaces, consultant processes, outside influences, decision making mechanisms, staff attitudes/opinions, project successes/failures, inter-departmental communication, intra-division collaboration, and funding systems. In full disclosure, the Mayor's Office and the Office of Planning and Management were out of the jurisdiction of the artist-in-residence and are therefore two important influences on the functioning of SDOT that were not thoroughly explored during the research phase.

INTERVIEW PROCESS:

Over the course of six months, approximately 125 interviews were conducted with key staff within SDOT and with staff in related departments. Interviews were typically conducted at the interviewee's cubicle, out at maintenance facilities or in the field. Each interview took anywhere from 30 minutes to three hours, with the average being 90 minutes. Repeat interviews were conducted with all TCIP managers approximately six months after the initial interview for clarification and follow-up. Interviewees received a general

introduction to the goals of the SDOT Artist-in-Residence program and were asked a series of questions regarding their job description, type of work performed, who they managed, thoughts on right of way issues, thoughts on public art, previous experience, interests and how SDOT could improve its public image.

ON-SITE + FIELD RESEARCH:

Field visits were made to all major and minor SDOT facilities including the "Sunny Jim" sign + signal shop, Fremont Bridge Maintenance shop, Charles Street maintenance facility, Haller Lake maintenance yard, West Seattle maintenance yard, Spokane St. storage yard and the Harrison St. storage yard. Tours were conducted at several major bridges owned and operated by SDOT including Ballard, Fremont, University, Montlake, First Ave South, 14th Ave South, 16th Ave South, W. Galer, Airport Way, Princeton, Queen Anne Dr., and Spokane Lift/Turn. More than 25 individual site visits were conducted at ongoing or upcoming Capital Projects ranging from traffic circle construction to bridge replacement.

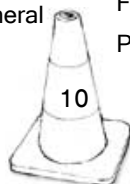
Photographic surveys of art and right-of-way conditions were conducted in all neighborhoods within the city with a special emphasis on Queen Anne, Downtown, Belltown, International District, Capitol Hill, Ballard and the University District.

CITY & COMMUNITY OUTREACH:

Three presentations were given to the Design Commission regarding the status and progress of the SDOT Art Plan. Additionally, the artist attended approximately six Design Commission meetings, three City Council Transportation Committee meetings and one Waterfront Forum meeting involving major Capital Improvement Projects. The artist also made formal presentations to the



On-site traffic interview by Seattle Engineering employee, circa 1946. Neg. #40581



Uptown Alliance community group (2), Greenwood Community (1), SDOT T-staff meeting (2), Capital Projects and Roadway Structures project managers (2), and Seattle Arts Commission Public Art Advisory Committee (2).

CAPITAL PROJECT PARTICIPATION:

During the research phase there were many opportunities to actively participate in team meetings regarding Capital Projects under development including the Interurban Trail (5), Burke-Gilman Trail (2), Leary Way TIB (1), Phinney Ave N. TIB (2), Airport Way bridge painting (1), Fremont Approach Replacement (6), 5th Ave Northgate (4), 2003 Arterial Major Maintenance contract #1 (2) and the Thomas St. Pedestrian Bridge (7).

CITY INPUT: Interviews were also conducted with staff in other City departments regarding creative work in the right-of-way including the Department of Neighborhoods, Office of Policy and Management, City Design, Fleets + Facilities (photo department). and the City Clerk.

PRIMER ON PUBLIC ART

Many within SDOT, for whom this Art Plan is written, have expressed an interest in the origins of Public Art. For them, a brief summary on the history and relevance of Public Art is in order so that we may place the proposals made in the SDOT Art Plan in better context. Further reading on this subject is provided at the end of **Book III: Sidewalk Survey**.

Most art historians begin a discussion about the origins of public art naturally enough with examples since the cradle of civilization. Buildings since at least the Mesopotamian era and cultures throughout the East and West have been adorning blank surfaces with language, iconography and decoration. This ancient tradition of the artist involvement in the building continued for thousands of years right up to the period marked by the Industrial Revolution, where craft and artistry gave way in a remarkably short period of time to economy and mass production. In the years between the wars, the forces of industrially produced building materials and increases in labor

costs conspired with a number of changes taking place in the profession of architecture to gave rise to the *International Style*. The vogue in both Europe and America, this style sought to eliminate all vestiges of surface ornament and detail in favor of clean sanitary surfaces and an abundance of large plate-glass openings.

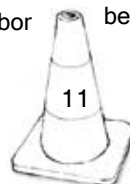
From the architect and engineering perspective, the more severe and taut the surfaces, the better. The buildings and structures created as a result of these architectural



Mies Van der Rohe, Farnsworth House, circa 1951, Plano, Illinois

currents resulted in what was largely felt by the public to be a sterile and inhumane civic environment.

In 1965, the Richard J. Daley Center (courthouse) was completed in Chicago by CF Murphy and SOM architects. The building was a massive slab of Cor-ten steel and glass and was heralded as a landmark of the *International Style*. While the architectural community was enthralled with the achievement, the politicians were eager to fill the enormous windswept plaza that flanked the entrance. To the surprise of all, Pablo Picasso, understood at the time as the greatest artist of the 20th century, offered to donate the plans for a monumental sculpture. The final work was installed in 1967 and has since been regarded as the rebirth of public sculpture and the consequently the beginning of the Public Art movement.



This was the period in which the federal government was moving closer to the formation of a group that administered and directed public funding towards the support of artwork nationwide. It was President Kennedy who established by executive order the *President's Advisory Council on the Arts*. However, his assassination occurred before a board was selected.

"I see little of more importance to the future of our country and our civilization than full recognition of the place of the artists. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him"

- President John F. Kennedy, Oct. 1963

In 1964, President Johnson picked up the baton and signed into law the establishment of the National Council on the Arts, which had under its umbrella the National Endowment of the Arts (NEA).

"Art is a nations' most precious heritage. For it is in our works of art that we reveal ourselves, and to others the inner vision which guides us as a nation. And where there is no vision, the people perish."

-- President Lyndon Johnson September 1965

The NEA developed a program in the first year called *Art in Public Places*, establishing a competitive grant-based fund for placing artwork in federal projects. In 1967, Grand Rapids Michigan was the first successful recipient of the grant and arranged for the purchase of a monumental Alexander Calder sculpture in bright red steel. The work was installed in 1969 and formed the centerpiece of a new four square block civic center designed by the Chicago architecture firm of SOM. It was widely felt by the citizens who arranged for the purchase of the sculpture that it would assist in inviting the public back downtown who had evidently fled to the suburbs. It is not certain if the sculpture accomplished it's goal, but it did eventually becoming the logo for the city letterhead and was even emblazoned on the side of city garbage trucks.

At this point a veritable explosion of art in public places occurred nationwide, driven equally by a citizenry eager to bring art (life) back to public places and architects who wanted to have colorful counterpoints to their austere Cartesian plazas. In 1969, it was Seattle that was the next recipient of the NEA's *Art in Public Places* grant for the purchase of Isamu Noguchi's *Black Sun* at Volunteer Park. In a remarkable move during the same year the Port of Seattle voted to invest \$300,000 of revenue

bond money into the purchase of art to adorn the expansion of Sea-Tac Airport.

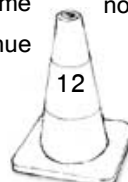
With the encouragement of the citizen-based arts advocacy group *Allied Arts* in 1971, the Seattle Arts Commission was born. This commission, in turn, lobbied for the 1973 enactment of the City of Seattle *1% for Art* ordinance. King County reciprocated the same year and enacted a similar law requiring that one percent of local dollars spent on public projects be set aside for the selection and installation of artwork in public spaces.

The programs developed here have become a model for metropolitan areas throughout the nation, Europe and beyond. Even today, the Office of Arts & Cultural Affairs continues to be at the leading edge in developing innovative programs for funding the public display of artwork.



Celebration of Alexander Calder sculpture in Grand Rapids, Michigan

While the existence of public art may have been largely formulated here, it has gone on to develop a checkered history over time and a vocal set of critics. Ironically, chief among the critics has been the architectural community who routinely decry how public art disfigures the art of building. The public, too, has had a few things to say about the way tax dollars have been directed over the years toward the commissioning of certain artworks. Aside from the occasional public art gaffe, the public itself has nonetheless come to embrace the life that art brings to all



manner of public spaces ranging from sidewalks and hallways to plazas and sub-stations.

Although the genre of public art in its modern incarnation has only been around for 31 years, it has spawned a cottage industry and generation of career public artists. Since the selection process is by nature competitive, those artists with experience and successful work behind them have become experts at succeeding in an environment that is fraught with compromise, budgets and politics. To succeed in this new field requires the acumen of a construction manager, a cost estimator, a materials expert, a skilled salesman and a public relations specialist, to say nothing of the skills of a traditional artist.

SDOT ART HISTORY

Even though the *1% for Art* ordinance has been in effect since the early 1970s, there is a relatively small body of public art pieces physically placed in Seattle's right-of-way. There are two principal reasons for this phenomenon.

The first has everything to do with the institutional memory of SDOT coupled with several significant organizational shifts that took place beginning in the late 1980s through the 1990s. The most significant re-shuffle in the history of the department occurred in 1996 with a dramatic extraction of the water and waste divisions into the newly formed Seattle Public Utilities. The transportation planning division remained and was named *SeaTran*. All along, the mission for the transportation staff was the safe and efficient movement of people and goods around the city. Since the department has traditionally been led by senior engineers and transportation planners whose principal concerns were safety and getting the most done with the least amount of money there has not historically been a departmental concern for the aesthetic impact of the roads and bridges that were being built.

The tradition largely continues to this today. While the department has made recent strides in committing funds toward improving the aesthetics of transportation infrastructure, the effort is typically reactionary due to the urging of the Seattle Design Commission and concerned citizens. This is not to say

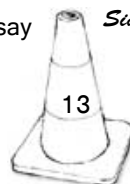
that the will to improve on the tradition does not exist. In fact, the SDOT Art Plan audit process discovered dozens of staff within the department who share aesthetic concerns but feel hierarchically conflicted with lean budgets taking priority.

The other explanation for the conspicuous lack of art in the right-of-way has been the difficulty experienced by the Office of Arts & Cultural Affairs in keeping up with the ongoing structural and project changes afoot within SDOT. Staying informed on the political status of dozens of projects, their funding status, their schedule, and their shifting position within the division structure is, at the very least, a half-time position to which nobody within SDOT is currently assigned.

In the past, the approach for incorporating public art into transportation projects has been accomplished on a case by case basis with results that have often been good, other times lackluster. Many projects that would have been excellent candidates for public art developed too quickly or anonymously for the Office of Arts & Cultural Affairs to catch during the design phase which can typically make the difference. Despite the difficulties, the combined years of experience have demonstrated that the right-of-way can be an effective and compelling location for public art. Indeed, some of Seattle's most beloved works of art, public or otherwise, were created in the right-of-way, not least of



which include the *Dance Steps on Broadway* (1982 J. Mackie) and the *Fremont Troll*, pictured above. (1989 S. Badanes w/others) (for more examples see Book III: *Sidewalk Survey*).



OTHER GENERATORS OF PUBLIC ART

The Office of Arts & Cultural Affairs and SDOT are not the only local government entities responsible for developing art in the right of way. The Department of Neighborhoods and Transit agencies are also a major source of public art funding and production.

The *Neighborhood Matching Fund* is a City grant program through The Department of Neighborhoods that provides cash grants to neighborhood and community organizations for a wide variety of neighborhood-based projects. The program was started in response to calls from neighborhood leaders to assist them with neighborhood self-help projects. The grant rules specify that proposals must have a “distinct product” as part of the outcome, rather than ongoing support, making it a particularly useful tool for developing citizen generated public art projects. The *Dragon Pole* project in the International District (H.Presler, M.Huang 2000) and the *Growing Vine Street Cistern Steps* (B. Simpson 2002 - with Seattle Public Utility 1% for Art funds) are recent examples of artwork in the right of way developed as part of the Neighborhood Matching Fund (for more examples see BOOK III: *Sidewalk Survey*).

Metro has for decades utilized a bus shelter design that, to put it generously, lacks design inspiration. A near universal disdain among citizens to the neutral brown box has generated numerous inspired attempts to beautify the humble hut. The result has been a long running and successful history of adornment with artist and citizen-based artwork. Since 1989, Metro has supported a tremendously popular *Bus Shelter Mural Program* that claims to have contributed over 700 artistic treatments throughout King County, with hundreds in the Seattle right of way. For cost reasons, the majority of the murals were designed and executed by primary and secondary school student groups. A few shelters every year are given over to public artists who were given license (and more importantly, a budget) to more radically alter the design. The results from this program have, on the whole, been of high quality and enthusiastically embraced by the community. Funding for these creative interventions has come largely from Metro, but the shelter itself exists in the right-of-way, thereby contributing to the life of the public pedestrian environment. (for examples see BOOK III: *Sidewalk Survey*). The days of the little brown Metro hut are numbered (at least in the urban core), as the city and

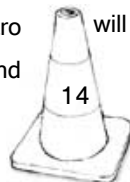
transit agencies negotiate to introduce a more sophisticated shelter design that is maintained by a prominent outdoor advertising company in exchange for street level advertising space and reductions in billboards. It would be wonderful if other City departments organizing this contract could advocate for the inclusion of artwork as part of that plan.

PUBLIC TRANSIT

The many public transit projects in design and construction will contribute an enormous amount of public art to the right-of-way over the next decade and much of it will be of the highest quality. Since each governed by its own regulatory agency, there will be several distinctly different approaches to incorporating public art that are worth differentiating to better understand the range of possibility.

Sound Transit's light rail station design has embraced a pattern of stand-alone sculptural interventions consistent with many transit based art plans nationwide. These are typically large gestures that activate station platforms and pedestrian plazas with artwork that is whimsical or otherwise iconic in an apparent effort to help distinguish one station from the next. This is a markedly different than the more pluralistic downtown Metro transit tunnel approach that peppered each station with a mixture of small and medium sized artworks at each station, providing for more discrete individual experiences throughout the station experience.

The Seattle Monorail Project has yet to formally announce a plan for incorporating public art as part of its transit system. None the less, initial discussions appear to be leaning towards an approach that would direct the art budget primarily towards an artistic treatment to the elevated track itself. This could take the form of a continuously running LED light scheme or a unified design treatment to the support columns. It is envisioned that this approach would enhance the ribbon-like nature of the transit system and provide a repeating visual reference for citizen way finding. This approach may result in little to no stand-alone artwork at station platforms. Whether or not this approach will be implemented, remains to be seen.



At the time of this writing the South Lake Union Streetcar project is just beginning design. The scope of this project will likely have a much lower impact on the streetscape than either the monorail or light rail. Portland's streetcar has been suggested as the likely model for how Seattle will approach its streetcar design. Like Portland, Seattle's streetcar will run through a rapidly developing former warehouse and light manufacturing district. In Portland, the shelter design is comparable in scale to an urban bus shelter and the art takes the form of one-off bicycle rack sculptures and several small stand-alone sculptures. Since the overall budget of the streetcar project is miniature in comparison to other transit projects, the *1% for Art* will be modest when spread over the approximately dozen station locations. The approach will most likely follow ideas developed in this plan and will be smaller scaled gestures that add pedestrian interest and historical/site observations to station stops.

GUERRILLA ARTWORK:

If you consider that artists are primarily concerned with communicating ideas to viewers, it follows that the street is one of the most compelling venues for reaching the most diverse audience possible. This is not to say that museums and galleries are not an appropriate forum, but rather the viewing audience spectrum is considerably narrowed from that found on the city sidewalk. No wonder then, that artists the world over have correctly identified the street as a potent location to display their ideas. The problem, of course, is that there are precious few opportunities to legally display artwork in the right-of-way. Cities, in-turn, often find themselves in the difficult position of being the naysayer to the same group of people that give the city a vitality that attracts talent and investment. In response to this cultural conundrum, the guerilla art movement has slowly evolved into an ever expanding series of art forms.

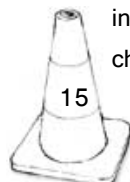
Seattle is blessed - some would say cursed - with a large and thriving community of guerilla artists who are actively placing work out in the right-of-way without civic approval. It is important for us to briefly discuss the various sub-categories and their motivations in order to formulate a proactive approach and

respond positively. (see *SDOT Divisions: Specific Recommendations*).

Of all the unsanctioned creative impulses, none is more publicly reviled than the *graffiti* artist. While many of these nocturnal artists are gifted and generally respectful of property rights, there remains an unfortunate majority within this art form who willfully destroy public and private property in the process. Confusing the issue and the genre is an entirely separate set of people known as *taggers*. These mostly young middle class individuals thrill at the defacement of public and private property with markers and spray paint in the nefarious intent of claiming territory and visibility. The response by communities and governments internationally has been a zero-tolerance policy on all forms of spray paint based marking. Studies and experience have proven that the best way to minimize the illegal urban blight of graffiti and tagging is to eliminate the offending work as soon as it appears. Seattle is no exception and with an estimated annual budget of \$1 million, the city shoulders a considerable sum in combating the fun.

During the last decade the rising popularity of graffiti art has been buttressed by canonization within the commercial and institutional art world. Dozens of books and countless museum exhibitions have been dedicated to the subject, serving to elevate and legitimize the art form. As the quality and popularity of graffiti art has increased, there has been corresponding confusion of boundaries created for those concerned with issues of property destruction. Determining legitimate mural painting from actions that promote illegal property destruction is suddenly an ill-defined territory.

Unfortunately, officials have been slow to understand that the legality of outdoor painting has less to do with style and more to do with property owner approval. This issue recently came to head in Seattle when a group of University of Washington students were awarded a 2004 *Neighborhood Matching Grant* to develop a retaining wall mural on University Parkway underneath the University Bridge. The final product was the result of 40 artists working independently with several hewing closely to the style characteristics of both graffiti and tagging. Concerns were



raised publicly and some hard lessons learned, but ultimately the mural was allowed to remain after a level-headed on-site summit was held in October.

Closely related to the motivations of graffiti art is the underground movement known as *stenciling*. This involves the production of carefully carved negative templates for spray paint-applied positives at multiple locations. Since this artwork is both higher quality and smaller scaled than graffiti it has not attracted the same ire that other guerilla art movements have. It should be noted as well that this art form has garnered a large cult following nationally, with dozens of books dedicated to excellence within the movement.

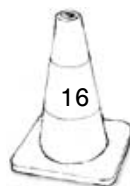
Postering has been another hot button issue for the City over the years and one that has seen some rather dramatic turn-of-events recently. The act of placing a poster for a lost dog, a garage sale, a music event or a political gathering has been around since civilization began. Unlike *graffiti* and *stencils*, the concern over property damage with *postering* is less of an issue, since it doesn't typically result in permanent damage. Instead, the issue is strictly one of visual blight among those preferring a more manicured streetscape to the messy vitality of the free public forum. In 1994 the City Council, Mayor and City Attorney collaborated to pass a municipal ordinance making *postering* punishable with a \$250 fine. Despite considerable public opposition to the ruling, the poster ban was enforced for seven years before coming to a head in 1999 when a moving company was sued by the City for advertising on utility poles. The case went to the Washington State Court of Appeals in 2002 and eventually resulted in overturning the poster ban with the help of 15,000 citizen signatures and pressure from Seattle's influential music industry.

In its place, the City has adopted a set of standards, to formulate an acceptable code of conduct in using utility poles for postering. Just when the public felt that the issue had been settled, a City appeal in September 2004 to the State Supreme Court ruled that the Seattle poster ban was, in fact, legal. This would make postering illegal again on City property should the Mayor or Council decide to enforce the ruling. In the meantime, postering continues amidst the current political climate.

The postering issue is a complex one since there are legitimate freedom of speech issues involved, particularly in relation to forms of creative and political expression. With regard to the SDOT Art Plan it should be noted that there exists a vibrant and provocative culture of posting artwork for its own sake. Hidden amidst the visual fracas of rock shows and garage sale signage the work of the *poster* artist is often intelligent and artfully produced, sharing many of the same qualities as *stencil* artists. While not officially sanctioned by the city, this is one form of artistic expression that has found a way to thrive quietly in the right-of-way in the crevices produced by unresolved political and legal circumstances. At some point in the future the city will likely need to distinguish posters for commercial interests from those that are protected by freedom of speech. For those interested in the likely outcome of this debate, it may prove worthwhile to study the distribution of newspapers in the right-of-way that shares a nearly identical First Amendment defense.

For pedestrians with an eye for detail, the city sidewalks offer another unlikely forum for citizens to express themselves creatively. With no intention to do so, the City provides this opportunity by requiring landowners to be responsible for the upgrade and maintenance of the sidewalks adjacent to privately owned property. When that property is owned by creatively inclined individuals, what sometimes results is a surprising quantity of artful seating and sidewalk mosaics around town. Street Use inspectors at SDOT would have something to say about most of these since they could theoretically pose a safety hazard for pedestrians, but for the most part these minor flourishes exist to the delight of community and art enthusiasts (for examples see **BOOK III: *Sidewalk Survey***).

The last and most difficult *guerilla* artwork in the public right-of-way to be noted in this study involves large-scale stand-alone sculptural works that appear mysteriously and confound both City employees and citizens. The underlying motivation for these public gestures is as varied and individual as the artists who produce them. Mostly though, the artists producing these works are primarily interested in the unmediated public reaction to a piece.



Take for example the acclaimed “Seattle Monolith” that showed up without warning on New Year’s day 2001 atop Kite Hill in Magnuson Park. The public response was immediate and mostly enthusiastic. Amazingly, the 350-pound, 11 foot tall steel block was mysteriously stolen the following night by an unknown rival art group and secretly moved to the island in the middle of Green Lake. The Seattle Parks and Recreation discovered the perpetrators and arranged to have it moved to a warehouse before being quasi-sanctioned for temporary placement back at Kite Hill for the season. The project made international headlines and the wonder of its origins and movement across town proved to be endlessly intriguing to a curious public.

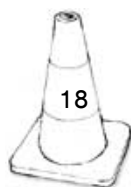
While the “Seattle Monolith” did not occur within the right-of-way, a similar project occurred in 2004 consisting of a series of large plaster busts on the sidewalks of Capital Hill. The busts remained for several days as the City decided whether or not they presented a

public safety risk. Eventually the work was trucked away without event but not before the local papers published dozens of opinions about the sculptures’ origin and artist’s intent. These and other unofficial guerilla art works suggest that there is fertile territory to be explored. If no other outlet is allowed, perhaps there is a way to loosen up the Street Use Permit process to allow for the temporary placement of citizen-generated artwork in the right of way. This would allow for a safety check at the minimum and potentially save SDOT from over reacting to an otherwise harmless creative gesture.



Image of the mysterious Seattle Monolith
Photo courtesy of the Seattle Union Record







TUNE-UP RECOMMENDATIONS:

"Between two products equal in price, function and quality, the better looking will out sell the other."

-- Raymond Loewy

OVERVIEW OF SDOT:

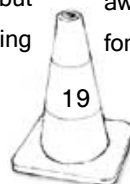
During the course of research and interviews for this study, some general observations were noted that should be detailed for the purpose of establishing a benchmark to measure against future progress. These comments are also intended as an introduction to specific recommendations for each department and remain general in the sense that additional qualitative research would be necessary to establish the certainty of these observations.

As a whole, SDOT is doing outstanding work in delivering products and services given the climate of ongoing budget shortages and belt-tightening. Morale is good and complaints were few among those interviewed. Evident across the entire department was a surprisingly high sense of pride in the work that is accomplished annually. In the area of customer service, the department is doing excellent work and presents itself well; staff who work the public counters are always courteous and helpful. Generally, the individuals within product-oriented departments share an earnest desire to improve on future projects in terms of quality and quantity. Much of this optimism is, of course, due to excellence in character of the individuals who fill the ranks of this 900 person organization, but a lot can be attributed to the department's recent re-training commitment, making for a more service-oriented approach.

A clear example of the willingness to improve is no further away than the embrace of this SDOT Art Plan. The enthusiasm and excitement generated during interview discussions were universal. It seems that most within SDOT management have long felt that the department can do better in supporting art, aesthetics and a more pleasant pedestrian environment.

In contrast, a long-term problem for the department is the public's general lack of comprehension in what SDOT does. The response of many is "Oh, Seattle has a transportation department? I didn't know." Moreover, the public satisfaction about the appearance of the right-of-way is often lackluster. It is true that most of what SDOT produces is concrete and there is little to no consideration for either the appearance of these surfaces or how they might combine additively to make for inspired urban environments. In this area of aesthetics, the department as a whole has a considerable opportunity to improve.

Evidence supporting charges of the public's poor outlook on transportation infrastructure is never very far away; usually as far away as the morning paper. Take today for example:



"In the concrete jungle on Northeast Ravenna Boulevard lurk commuters and the homeless and the occasional knight. The thicket of concrete columns under Interstate 5 is dark and dreary. The neighborhood associations of Roosevelt and Green Lake once voted the Ravenna Park & Ride lot one of their most hated places..."

While this story references a federal interstate, it should come as no surprise that sentiments are not all that different with regard to many of the transportation projects built by the City.

The reasons for this are numerous, but perhaps one plausible explanation can be deduced from the following often quoted rule of thumb among high ranking division project managers: "95 percent of CIP budgets are directed toward the proper function of a project (the engineering) and five percent is spent on the things that people experience". Put another way, the planning, engineering, contractor profit, signage, electrical, mechanical, hardware, rebar, columns, beams, slabs and foundations account for 95 percent of a project budget. The remaining five percent is the topping slab, guardrails, stairs, lamp posts, seating, bike racks sidewalks and traffic islands. Yet, it is this five percent that the citizens see and care about the most. As the Seattle PI article alludes, the community takes for granted the fact that I-5 is functioning beautifully as a transportation workhorse, but instead they are enraged and defeated by the deleterious consequences of the oppressive structure.

Another plausible explanation for low public opinion likely comes from the history of the department that is derivative of the engineering mentality, one that is steeped in practicality and function. The influence of institutional memory, staff experience, lean project budgets and eternal value engineering contribute to a history of function trumping appearance time and again.

During the interview and evaluation period there was a concerted effort to uncover where and/or who was responsible for making aesthetic decisions and recommendations. It is telling that out of the entire department staff, there wasn't any particular individual or group of individuals whose job description

included the aesthetics of the built environment (with the exception of the SDOT landscape architect). While there area several project managers in PPMP and Roadway Structures who demonstrated a clear interest and concern for aesthetics, direction on SDOT design is made largely by outside forces. The list of outside influences includes the Design Commission, community/neighborhood groups, and consultants (usually major engineering firms). The primary difficulty with this process is that it is not proactive. The result is that SDOT finds itself regularly in a reactive position in which it is defending an engineering/industrial product rather than a defensible design approach. Late-stage attempts to visually enhance projects in an after-the-fact manner are never as effective or harmonious as a more integrated design approach.

RE-THINKING REPEATING PROJECTS:

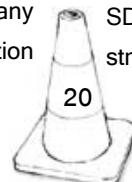
Separate from the discussions in BOOK II: *The Toolkit*, this section offers a forum to theorize more generally on the profound influence certain repeating capital projects have on the formation of the City. These are:

1. Roadway Structures (bridges, etc.)
2. Bicycle/Pedestrian Trails
3. Streets and Sidewalks

1. Roadway Structures

Bridges, Bridge Approaches, Pedestrian Bridges, Tunnels, Retaining Walls

Bridges rank at the top of the City's most expensive repeat investments. Bridges require replacement from exposure and corrosion approximately every 100 years and, according to the City Council Transportation Committee, 37 percent of Seattle's 150 bridges are in poor condition. With lean City budgets we are replacing bridges at a rate of one every three to four years when the rate should be one per year. As bridges continue to be replaced, it is essential that SDOT adopt a big picture view of how these enormous structures impact the neighborhoods they occupy.



Each bridge SDOT builds has the de facto quality of being an economic and transportation link for neighborhoods. But in many urban conditions around the city, bridges are also barriers to the community fabric running perpendicular to the bridge structure. The Alaskan Way Viaduct is the supreme example of the divisive nature resulting from unintentional design. Other qualitative impacts of a bridge structure can positively or negatively affect people living and working nearby, including numerous difficult-to-measure aspects like views, air quality, urban planning, neighborhood spirit, noise, light, traffic, homeless encampments, graffiti, visual blight, personal safety, and engineering excellence.

What makes an amazing bridge? There are at least a thousand profound examples around the world and what they share in common is much more than the safe and efficient movement of goods across a divide; they lift the spirit and appeal the highest ideals of human creativity. A great bridge is a work of art, enhancing and elevating every aspect of the community it serves. Does Seattle have such a bridge? One candidate would certainly have to be the WSDOT-owned Montlake Bridge (1925), designed by University of Washington campus architect Carl Gould and on National Register of Historic Places and the Washington Heritage Register. The structure fulfills its function linking previously divided neighborhoods and does so with profound artistry, economy, craftsmanship, and elegance.

It is true that not all bridges need to be engineering and architectural masterworks. Many bridges are only visible topside by traveling over them due to steep topography and vegetation. Still other bridges have no use for aesthetic consideration because of their industrial use or location. But many bridges sit squarely in the middle of neighborhoods or are along major pedestrian routes that demand a greater level of design, detail, craftsmanship and artistry beyond those sad cost-effective lumps of concrete built since the 1950s.

In order to determine which upcoming bridge projects deserve an *intentional design* approach, at least one of the following criteria should be met:

- (a) A pedestrian component above, below or alongside - [min. 10 pedestrians per day].
- (b) Within 500 feet of residential structures or within the view-shed of a residential zone.
- (c) Crosses a public waterway.
- (d) A demonstrated history or likelihood of encampments below.

The city should require this threshold not only on SDOT bridges, but on WSDOT projects that impact Seattle citizens in the same way. Once a proposed structure qualifies for *intentional design* it must then respond creatively to the following checklist:

- General Design
 1. Explore alternatives to the concrete "T" beam.
 2. Eliminate all ledges for roosting pigeons - do not rely on spikes.
 3. Create hierarchy of bridge elements.
 4. Artist and architects to be part of the design team (can be associated with consultants).
 5. Prioritize refined structural elegance over brut efficiency.
 6. Require a scheme for bridge structure illumination - in addition to pedestrian lighting.
 7. Design for uses to take place below bridge structures.
 8. Develop view platforms for pedestrians - on bridge deck and stair landings.
 9. Bridges over waterways to include pedestrian access to water.
 10. Demarcate special architectural treatment at bridge entry points.
- Guardrails and handrails
 1. On next large bridge project, develop new AASHTO approved guardrail design that will be the new Seattle standard template.
 2. Set budget and separately bid non-crash related handrails and guardrails to local artisans.
- Graffiti and poster
 1. Texture, detail or otherwise modulate flat surfaces within human reach.



2. Clear coat concrete surfaces with clear or matching bridge color below eight feet.
 3. Use chain link as a last resort against problem areas (vinyl or galvanized architectural grade with maximum one-inch spacing).
- Encampments
 - Lay field of four to 12 inch diameter river rock on end to form imperfect surface.
 - Pedestrian Safety and Public Sanitation
 1. Design stairs in straight runs.
 2. Provide no blind corners.
 3. Minimize column size near pedestrian crossing (increase quantity, decrease diameter).
 4. Encourage athletic uses under bridges such as basketball, squash, tennis and strength training.
 5. Provide brighter and higher quality lighting.
 6. Develop program to rent space under approaches or viaducts for non-storage related uses.
 - Columns, Piers and Retaining Walls
 1. Avoid smooth round or square bulk.
 2. Clad with patterned metal.
 3. Develop faceted surfaces.
 4. Provide painted or otherwise colored surfaces.
 5. Develop structurally expressive form.
 6. Embed conduit for up-lighting.
 7. Consider steel - locations are dry and corrosion proof.
 8. Require artist or artisan designed surfaces.
 - Sidewalks - neighborhood identity, color, texture, poems, ceramic inlays (See BOOK II: *The Toolkit*).
 - Storm Drains - educational component (green bio-swale under bridge?).
 - Street Furniture - seating, lamp posts, view shelter.

Because the undersides of bridges offer dry protected spaces, they are convenient places for the proliferation of encampments. Nobody needs reminding that these spaces pose ongoing safety, sanitation, Police + Fire Department maintenance and legal liabilities for the City.

The examples of the “Fremont Troll”, “Wall of Death,” “Painted Carp Columns”, and “Wave Rave Cave” are all recent

examples of how the underside of bridges have been retroactively reclaimed by artistic interventions, creating civic assets out of public eyesores.

Resolution:

Let every SDOT bridge be an opportunity to positively address the experience of the pedestrian, the neighborhood, and the general quality of life around the structure. When bridges have pedestrian interface, consider by commission or competition the installation of a major artwork to physically and/or psychologically claim leftover space and create a civic asset.

2. Bicycle and Pedestrian Trails

Several bicycle and pedestrian trails under design and construction in the City of Seattle will be realized over the next decade. To a large extent, the trail routes, names and plans for implementation have already been defined. The routes for these trails tend to ribbon through the city along former railroad beds and utility, water, or arterial street right-of-ways. At some point, most will pass through dense and often confusing urban areas. With budgets as low as they are for these projects it is difficult to imagine accomplishing much besides a stripped asphalt roadbed with gravel shoulders. However, if budgets miraculously increased through grants or political will, it would be possible to create a something really special. The City of Shoreline has already accomplished just that with its recently completed segment of the Interurban Trail and has provided Seattle with an extremely high quality precedent that may prove inspiring.

Regardless of the budget status, SDOT can request to employ *1% for Art* funding to bring an artist on board to develop work that will enhance the trail experience. Bike/Pedestrian trails are excellent places for artist involvement due to their high level of civic engagement, diversity of locations, viewpoints, changes in context and unlimited creative opportunities. A list of ideas for trail enhancement could include:



TRAIL SURFACE

Material selection is limited due to concerns of slippery surfaces but with an artist on a willing design team there is a host of ideas for trail uniqueness and consistency:

- edge treatment,
- curbstones,
- reflectors,
- stamped/colored concrete,
- metal inlay (cast iron?),
- mica sprinkle,
- pigmented gravel, and
- core sample w/glass or urethane cast.

WAYFINDING

It is not so difficult to get lost through 90 degree turns, railroad crossings and arterial street crossings when traveling through dense urban areas. To counteract the potential to lose site of the trail, there are several ideas that improve trail connectivity:

- cast aluminum bollards with sculptural images,
- solar and LED colored lighting,
- stamped/colored concrete or running inlay,
- unique repetitive signage or brightly colored poles.

ART and CREATIVITY

High use and accessibility make these trails excellent candidates for percent for art investment.

- Prioritize smaller work over large signature sculpture.
- Work that reappears or runs the entire length is optimal.
- Land art and earthwork.
- Sound art +and lighting.
- Mosaic, stamping or inlay.
- Artist designed fencing.
- Imbedded linear poetry or fiction.
- Rest stop seating and plazas.

3. Streets and Sidewalks

There are four general project categories affecting the character of the right-of-way that regularly repeat within SDOT.

1. CIP street improvements (examples: The Ave Project, 12th Ave. Project, Leary Way to 46th Project).
2. Arterial major maintenance (example: Rainier Ave S. Resurfacing).
3. Transit-related street improvements (example: South Lake Union Streetcar, Lake City Multi-model).
4. General spot bike and pedestrian improvements (examples: miscellaneous curb bulbs, new sidewalks, traffic circles).

The system of streets and sidewalks in the city is a gigantic networked landscape that remains largely invisible to the citizens who use it. Concerns about who is responsible for its construction and maintenance are rarely considered unless a pothole develops or a sidewalk heaves. Even though the network is entirely background, it plays a major role in the character of a place. All we must do to recall the importance of the system is imagine Pike Place Market without cobblestone streets, New York's SoHo without bluestone slate sidewalks, or Westlake without its granite mosaic surfaces.

The nature and quality of great urban places is wholly dependent on the contribution of all the individual elements and the surfaces that comprise the city streets and sidewalks are no exception. By making a slightly greater effort in the design of a single neighborhood street, SDOT can begin to dramatically improve civic ownership and pride of place.

A great deal of work has already been accomplished to encourage the intelligent development of street character, as detailed in the 1993 Green Street Program ordinance. Since then, there have been several excellent examples of the *Green Street* principles developed. The City has also produced two other plans that further direct developers in rapidly developing target neighborhoods; the Denny Triangle Green Street Program (City Design) and the Terry Avenue Plan (SDOT). Ironically, all three of these



plans were intended primarily for guiding the work of private developers, while the City has not officially adopted a similar set of rules.

Nonetheless, there have been several recent general street improvement projects that have come a long way from the street and sidewalk designs of the 1950s, most notably “*The Ave. Project*”.

The Ave. Project rebuilt the entire street and sidewalk system of the core retail section in the University District. This long overdue project has been hailed as a breakthrough in Seattle civic design and was recently recognized with an award by the Puget Sound Regional Council for being “an exceptional effort that promotes a livable region ...” The completely rehabilitated streetscape has several strong features including a widened sidewalk, bus stop indents, curb bulbs, benches, antique style street lighting, wayfinding kiosks, tree pit drainage swales, decorative metalwork, pre-cast horse hitches (?), concrete streets, sidewalk brick inlay at intersections and a UW student sculpture garden in the Campus Parkway median.

For Seattle and the regional partners that contributed to *The Ave. Project*, it is clearly breakthrough work that has established an impressive benchmark. From this new position, there should be increased willingness among future stakeholders to make additional aesthetic gains on the next Urban Village CIP Street Improvement (refer to the SDOT Art Plan **Book II: Toolkit** for further detail).

Other work on streets and sidewalks performed by SDOT may not ordinarily arouse interest in project managers or community members to include artwork, but there is literally no project too small to work in a gesture of creativity. Even the humble curb bulb could be a candidate for a community-generated mosaic project (see 20th + Madison in **BOOK III: Sidewalk Survey**), an unusual landscape treatment or an artisan designed bench.

1% FOR ART: Understanding the Finances

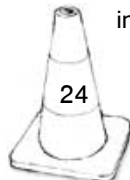
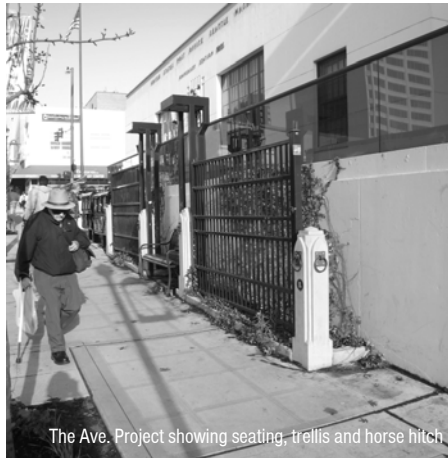
Many within the department have wondered where the 1% for Art funding comes from and where it goes. Ongoing misconceptions have resulted in tensions, thereby warranting a brief summary in order to lift the veil of mystery surrounding the flow of money regarding public art.

One of the most persistent questions comes from project managers who wonder why 1% for Art money is deducted from their project budgets and not later returned in the form of artwork. In a related observation, some capital projects seem to have an adequate art budget while others have no art component at all. What explains these oddities?

The 1% of Art ordinance rarely ever results in a full one percent of an SDOT project budget. This is due to the way that SDOT projects are funded and the language of the 1% for Art legislation. It is already widely known that SDOT functions without an adequate municipal revenue source to accomplish its mission. Instead, the bulk of most medium and large project budgets is derived from multiple federal

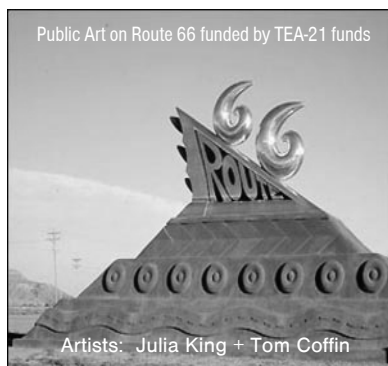
and state grant sources. The various percent for art laws or lack thereof, are entirely different for these agencies and do not overlap or contribute in any direct way to the City’s public art funds. As a result, the small sums of general fund money on SDOT capital projects are generally not enough to generate artwork. Fortunately, our ordinance allows “pooling” of a department’s percent for art money into an account called the Municipal Art Fund. This fund

is administered directly by the staff within the Office of Arts & Cultural Affairs with oversight by an citizen advisory group known as the *Seattle Arts Commission*. The pooled resources are then dispersed annually toward upcoming capital projects based on a document called the Municipal Art Plan. This explains why a small paving project on Leary Way may not immediately result in artwork, but several paving projects could eventually lead to a sidewalk treatment in a neighborhood pedestrian zone.



Though rarely, if ever implemented, federal funding on capital projects allows for up to three percent of grant amounts to be put toward “beautification”. While the exact wording of these rules was not found during the writing of this plan, the definition has been loosely described by several grant and financial managers as (a) aesthetic treatments, (b) “undergrounding” of utilities, and (c) landscape design. Although evidence is scarce, there appears to be a soft determination on the part of federal funding for project results to be aesthetically pleasing. With Seattle, the more common outcome appears to be that projects are so desperately under-funded from the outset that resources are simply not set aside for aesthetics. It may also be true that aesthetic considerations are deemed expendable until outside influences exert pressure to act otherwise. While federal funding generally does not provide funding for public art, there remains no practical impediment to hiring an artist to complete a functional component of a capital project; typical examples might include a guardrail, railing, wall treatment, concrete formwork, light fixture or seating element.

The federal TEA-21 funding source frequently used in SDOT grant-based funding has a 1992 era provision titled *Transportation Enhancements* that now allows for 17 percent of funds to be applied toward



a whole range of “beautification” plans. The list of specifically approved enhancements includes street furniture, lighting, bus shelters, native vegetation and, most importantly, public art. While it does not appear

that SDOT has pursued these funds for artistic purposes, there remains a fantastic untapped potential. As an example, the Cultural Corridors Project in New Mexico used nearly \$1 million in *Transportation Enhancement* funds to enhance and celebrate the communities along historic Route 66, resulting in several major public art commissions.

State funding for public art is generated at a rate of one-half of one percent on all capital projects in excess of \$200,000. The state law also allows for “pooling” and this

generates an average of \$3 million dollars annually, primarily through arts organizations, state buildings and schools via the Washington State Arts Commission. The law does not allow for spending “pooled” public art dollars on transportation related capital projects.

1% FOR ART: The Goal

The opening paragraph of the 1973 City of Seattle percent for art Municipal Code states:

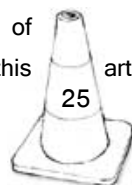
20.32.010 Purpose

The City accepts a responsibility for expanding public experience with visual art. Such art has enabled people in all societies better to understand their communities and individual lives. Artists capable of creating art for public places must be encouraged and Seattle's standing as a regional leader in public art enhanced. A policy is therefore established to direct the inclusion of works of art in public works of the City.

The code is clearly about providing the financial means for artists to create art for public places and to enhance Seattle as a “leader in public art”. The language of this inspired and forward thinking piece of legislation draws a connection between “art” and “understanding” of community. These terms are intentionally broad and imply inclusiveness in terms of content, medium, location and style.

Since much of Seattle’s public space is largely sidewalks and roadways, it follows that the ordinance clearly intended artwork to be integral to as much of the “public” portion of the transportation infrastructure as practical. In other words, artwork should be placed on City property wherever it can be enjoyed (without sacrificing public safety). Since roads and sidewalks extending to all corners of the city, it is essential to balance the placement of artwork around the city so that we do not inadvertently prefer downtown neighborhoods over others. In selecting appropriate locations for future artwork, extra care should be taken to include economically disadvantaged neighborhoods and pocket business districts, since these are often among the last to receive transportation dollars and the populations that could most benefit.

Since the law also embraces a diversity of “visual art” styles, mediums and content, we must be cautious about



bias toward one type of artwork to the exclusion of others.

Although this may seem like an obvious conclusion, it is one aspect that remains difficult to overcome. A review of the past 30 years of public art in Seattle reveals a history of support for large-format permanent sculpture such as those seen underneath the new convention center canopy along Pine Street. With a fresh approach, SDOT has the ability to support a greater diversity of compelling art forms including small scale, two-



Example of stand alone sculpture - Artists: M. and C. Baden, "The Wall of Death"

dimensional, temporary, written, performance, and film/video artwork (reference new ideas in BOOK II: *The Toolkit*). John Chandler, a Boston writer and critic, writes:

"... (a) former commissioner of the Department of Environmental Management in Massachusetts, made it a policy to always include artists on the design teams for new state parks. He said that artist's treat each place 'as though it were the center of the universe,' and as a result, 'the places they create are very special places, which say to the visitors who use them that they too are very special people.'"

This statement does the best job of any in articulating the civic goal for the 1% for Art program. The concern for place, meaning and aesthetics is a service that public artists offer and they need only be invited to the design table in order to begin counteracting the anonymity of the built environment. And as with any other professional, it is important that artists are given authority, team support, a reasonable budget for the scale of the project and a clear set of givens in order to succeed at their job. The quote above also mentions "center of the universe", which should sound familiar to neighborhood denizens, perfectly describing the effect of decades of citizen-based artistic contributions in Fremont. The ongoing investments by the citizens of Fremont have been enormously beneficial to the City. Not only is it the shining example of neighborhood identify, but it has attracted job growth, a tax base and additional talent to the

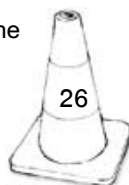
city, via several significant companies that recently established headquarters there.

One small, but important, distinction to make regarding the intention of the 1% for Art legislation, prioritizes opportunities for artists first, from which benefits will accrue for the city; not the other way around. While SDOT can expect to improve its public image from adopting a leadership position in art support, this should be considered a benefit, not a goal. The goal is to create greater meaning in the lives of citizens by inviting artists to contribute in the making of the future Seattle right-of-way. With this as our goal, the entire city will benefit, in ways impossible to predict.

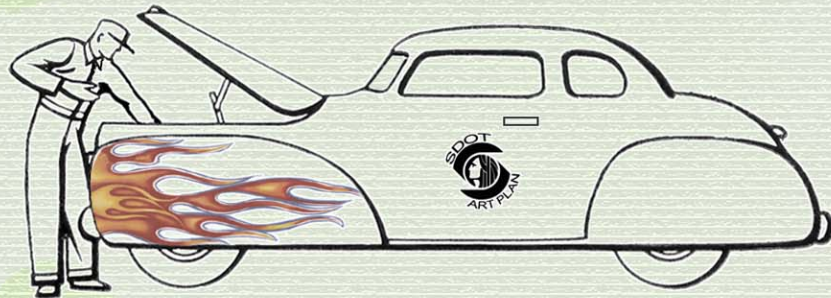
For those needing reassurance, we need only look to San Diego, which has already begun the process of formally linking public art and capital projects. Its policy requires that all City department capital projects must integrate an artist into to the design team at project outset. Here is the text of their 2% for Art ordinance:

"This policy is intended to promote the cultural heritage and artistic development of the City to enhance its character and identity, to contribute to economic development and tourism, to add warmth, dignity, beauty, and accessibility to public places and to increase opportunities for City residents to experience and participate in the visual, performing, and literary arts by directing the inclusion of public art in Capital Improvements Program projects initiated by the City and other public improvement projects undertaken by the Redevelopment Agency."

This remarkable creative investment has already resulted in the execution of 26 public art projects in the few short years of its adoption.



BOOK II: *toolkit*



How to hot-rod your Capital Project !

SDOT ART PLAN

BLANK SHEET



TABLE OF CONTENTS

BOOK I : *The Diagnosis*

ACKNOWLEDGEMENTS	3
EXECUTIVE SUMMARY	5
INTRODUCTION:	
Origins of the SDOT Art Plan	7
Structure & Audience	8
Objectives	8
Emerging Seattle	9
RESEARCH BACKGROUND + PROCESS:	
Research Methodology	10
Primer on Public Art	11
SDOT Art History	13
Other Generators of Public Art	14
Guerilla Artwork	15
TUNE-UP RECOMMENDATIONS:	
Overview of SDOT	19
Re-thinking Repeating Projects	20
1% for Art: Understanding the Finances	24
1% for Art: The Goal	25
Implementation Strategy	27

BOOK II : *The Toolkit*

INTRODUCTION	35
TOOLKIT:	
Preface / Matrix	39
Street Furniture Introduction	41
Surface Treatment Introduction	51
Art Object Introduction	59
Creative Option Introduction	66
SPECIAL PROJECTS:	
Preface / Matrix	73
Definitions	74

BOOK III : *Sidewalk Survey*

INTRODUCTION	95
VISUAL SURVEY	97
SURVEY INDEX	111
PUBLIC ART READER	115
BIBLIOGRAPHY	140
A Closing Poem by Lori O'Conel	141





Toolkit Introduction

ORIGINS

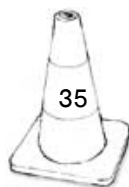
The idea for developing this *Toolkit* came from initial meetings between SDOT strategic advisors in Capital Projects and Roadway Structures and project management staff at the Office of Arts & Cultural Affairs who collaborated in developing the SDOT Artist-in-Residence program. Experience from other art plans indicated that plans that emphasize the development of specific one-off ideas tended to exhibit a limited shelf life. In an effort to indefinitely extend the life of the proposed SDOT Art Plan, it was decided that the approach should be to introduce a broad and interrelated system of general ideas that could be applied like a set of tools on any given capital project. In doing so, project managers would have new creative freedom to incorporate artwork appropriate to the community and urban context of a given project.

OBJECTIVES and USERS

The Toolkit has been developed exclusively for use by SDOT project managers and is to be the go-to source for generating possibilities for artists. As the cornerstone of the SDOT Art Plan, the success of this plan will depend to a large degree on how willing individual project managers are to improve the art and aesthetics on their transportation projects. The objective is to provide a voluntary system that can be utilized to the extent that individual personalities feel comfortable.

The people in a position to use the Toolkit most effectively are supervisors and project managers in:

- Planning, Policy and Major Projects (PPMP)
- Capital Projects and Roadway Structures
- Street Maintenance
- Neighborhood and Corridor Planning
- Landscape Design
- Mobility Management
- Bike/Pedestrian Transportation Planning



While discussions about this plan were met with a surprising level of enthusiasm and interest, it has been assumed that there exists a certain level of healthy skepticism about how to accomplish the objective, if for no other reason than a lack of inspiring examples.

One small project that deserves recognition as a shining example of what can occur in on an unlikely project in a difficult location is the seating stones on the traffic island at the intersection of 2nd Ave South and Jackson Street. This



small project to rehabilitate the space with a new bus shelter, landscape and seating was destined for failure from a Seattle urban design point of view. The location is noisy, dirty, and prone to vandalism. Due in large part to the

insistence of the project manager, an artist was paired with a skilled landscape architect and the results are fantastic. The arrangement of the granite blocks spaced evenly in the open plaza allows dignified personal seating, each with its own inscribed motif. What was once a foreboding place to wait for a bus is now a remarkably inviting space for socializing, reflection or people-watching. The use of durable stone was also an excellent decision, since the plaza will likely require a significantly lower level of maintenance and last many decades.

A major undercurrent of this plan intends to similarly improve on the quality of urban spaces in SDOT's right-of-way by simply expanding the range of creative options available to project managers. The past approach for SDOT *1% for Art* resulted in an average of one major artwork per year. The goal of this plan would increase this number to

five art commission projects per year via use of the *Toolkit* for project managers. To accomplish this, the plan lists out over two-dozen specific ideas for incorporating creativity in every conceivable facet of right-of-way infrastructure, surfaces and objects. The *Toolkit* is intended to be exhaustive and, if applied creatively, should provide an endless array of options to transform any ordinary SDOT project into a vibrant urban achievement.

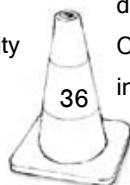
WHEN TO USE THE TOOLKIT

Though it may come as a surprise (page 28), every project is eligible for art funding without regard to the amount of *1% for Art* generated; even projects that generate nothing.

As you review the *Toolkit* matrix and cross reference your project type, note the “Recommended Frequency” percentage. This is an estimated goal for how often in any given year SDOT should be incorporating artwork on projects. As an example, notice that TIB Signal Upgrade projects should attempt to incorporate an art component 10 percent of the time; or out of every 10 projects, only one will get an artist assigned to it. While we don’t have 10 projects of this sort per year, we might have that many over five years.

In determining which projects would make good candidates for public art, review the following questions:

- Is the project in an area that has good pedestrian density or is it in a pedestrian overlay zone?
- Is the neighborhood or community underserved in terms of aesthetics, public art or civic investment?
- Is there community interest?
- Are sidewalks being replaced?
- Will there be a need for bike racks, seating, bollards, guardrails or stairs?
- Will there be a need for tree pits, plant pots or retaining walls?
- Is the project type overdue for incorporating artwork?
- Could this be an interesting or unusual opportunity for an artist?



If the answer was yes to at least three of these questions, then the project is likely a good candidate and it is time to advocate for including art with the strategic advisor in your division or the Office of Arts & Cultural Affairs’ SDOT Art Plan Liaison. As the SDOT project manager, you will be the person with the most information about the site, context and community. If you are so inclined, it would be helpful to identify two or three types of art projects from the *Toolkit* before contacting the liaison. Feel free to recommend an art idea that hasn’t been tried before, when it seems appropriate.

At the time of this writing the liaison is Ruri Yampolsky, (206) 684-7309. If she is not available, call the front desk and ask for the *SDOT Art Plan Liaison* (206) 684-7171.

Once some initial questions are answered with the liaison about projected start dates, budgets and recommended art project types, the project will then be weighed internally within the Office of Arts & Cultural Affairs and against other SDOT candidates for funding. Depending on the type of project and art funding necessary, an artist may be assigned to begin immediately or could be scheduled to begin towards the completion of construction. It is anticipated that most artists will be selected from an “artist roster” that is updated every few years through a competitive application process. Using the roster cuts out several months from the time it takes to put out an open call and select artist through an interview process know as a *selection panel*.

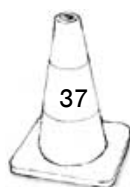
For large Capital Projects, such as new bridges, the SDOT Art Plan requires artist involvement on the design team 100 percent of the time (see Toolkit Matrix) and therefore the Office of Arts & Cultural Affairs will need as much advance notice as possible to arrange for a proper *selection panel*. Let the liaison know if you are interested in serving on the *selection panel*, should one be necessary.

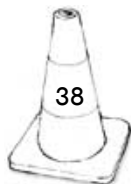
In most cases, project managers will work closely with the artists throughout the process and it will be a good opportunity to engage with a left brain professional who is dedicated to art and aesthetics. The Office of Arts & Cultural Affairs recognizes that the artists are being brought in by invitation and will make a concerted effort to pre-screen

during the selection process for those with good interpersonal and collaborative skills.

As a final note, the Toolkit makes no attempt to dictate or require creative action. Instead, it seeks to provide answers and visual examples that might inspire the project management team to take advantage of the substantial opportunities that exist within the current funding system. The success of this program will depend entirely on the degree to which individual personalities elect to incorporate these new avenues into an already full list of project management responsibilities.

This plan acknowledges that project managers have significant influence on the direction and development of every project scope. Likewise, they also have the unique ability to incorporate creative elements into repeating projects such as those defined in the Toolkit. The introduction of creative gestures has historically been difficult and will likely continue to require a willingness on the part of project managers to see them included. By necessity, the long established SDOT system of rules and standards that built our transportation infrastructure is deeply rutted with the institutional memory that valued function and low-cost over aesthetics. It is no secret that the results have been a triumph for the automobile at the expense of pedestrian environment. The Toolkit represents the primary means to further efforts already underway within the department to put pedestrians and quality of life on the same plane as transportation needs. Please feel free to modify ideas in the Toolkit and reference it frequently on all of your current and upcoming projects.





The Toolkit Matrix

PREFACE:

Please take the time to read and explore all of the options available in the Toolkit. Note that the matrix on this page has an area at the top with page references for easy subject location. The art projects are grouped into the following subject areas:

- 1] Street Furniture 3] Art Objects
- 2] Surface Treatment 4] Options

Within the Toolkit groups are a series of individual cut-sheets listed in the consecutive order found on the Matrix. Each cut sheet is designed to be a stand alone idea that can be photocopied and shared with community members and other interested parties. Illustrations are provided from Seattle locations wherever possible and from other cities when Seattle lacks a representative example.



PROJECT TYPE
Project Titles

Recommended Percent Frequency to Include Art Generates Salvage Material	Page Reference Number	STREET FURNITURE							SURFACE TREATMENT							ART OBJECTS					OPTIONS			
		42	43	44	45	46	48	49	52	53	54	55	56	57	60	61	62	63	64	65	68	69	70	71
		SDOT Creative Bike Rack	SDOT Art Bench	Craftsman Guardrail	Stone Objects	Creative Bollards	Tree Pit Fence	Plant Pots	City Sidewalks	Craftsman Sidewalk	Creative Color	Streetname Inlay	Better Walls	Sidewalk Haiku	Signature Sculpture	Creative Futures	Multi-Site	Tiny Art	Poetry BOX	Art Pole	Hysterical Markers	Remnant Adoption	City Repair	GRANTS for creativity

BRIDGES

●=Yes ○=Maybe

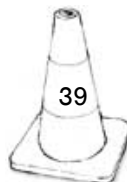
New Structure	100	■	20	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Major Struct. Repair/Upgrade	50	■	20	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Painting	25	■	20								●		○				○	○	○	○				
Electrical Upgrade	10	■	20														○							
General Repair/Maintenance	10	■	20	○	○	○		○		○		○				○	○	○	○					

BIKE / PED TRAILS

New Trail or Segment	75	■	22	○	●	○	●	○	○	○		○	○	○	○	○	○	○	○	○	○	○	○	○
New Stairway or Repair	50	■	22		○	○	○	○	○	○		○	○	○	○	○	○	○	○	○	○	○	○	○

STREETS

Arterial Major Maintenance	25	■	23	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
TIB/Signal Upgrade	10	■	23	○	○		○		○	○	○			○		○		○	○		○		○	
Green Street/Woonerf	100	■	23	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Minor Surface Improvement	50	■	23	○	○	○	○	○	○	○	○	○	○	○		○		○	○	○	○	○	○	○
Multi-Modal / Transit Hub	75	■	23	●	●	●	●	○	○	○	○	○	○	○		○	○	○	○	○			○	○
Retaining Wall Repair/New	25	■	23			○	○	○	○		○	○	○	○		○	○	○	○				○	





Toolkit: STREET FURNITURE

INTRODUCTION:

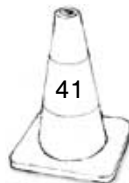
Street Furniture is the general category of objects that take up real estate on the city sidewalk, including benches, bollards, postal boxes, newspaper boxes, phone booths, streetlamps, traffic lights, signage, bike racks, kiosks, self-cleaning toilets, fountains, memorials, plant pots and tree pit guards. The following cut sheets provide ideas for incorporating artist-designed alternatives to many of the “off-the-shelf” components SDOT specifies for capital projects.



LINKS:

<http://www.city.vancouver.bc.ca/engsvcs/streets/furniture/study.htm>

http://www.oaklandpw.com/street_furniture/pdf/implementation_plan.pdf



Toolkit

CATEGORY: Street Furniture

TITLE: SDOT CREATIVE BIKE RACK

OPPORTUNITY:

The SDOT standard bicycle rack is an off-the-shelf product that is anonymous, unobtrusive, inexpensive and maintenance-free.

RESOLUTION:

As a special offering for business districts or neighborhoods that require something more artful, the department will develop several designs unique to Seattle that are creative, brightly colored and an expression of our pedestrian vitality. This program will be a perfect expression of functional art.

WHERE:

Installation must meet standard SDOT bicycle rack safety guidelines but generally can be placed on any sidewalk that will leave five feet of clear sidewalk space and in any area that is clear of building entries, sidewalks and bus stops.

WHEN:

Installation of a new Creative Bike Rack can occur as part of any major street improvement project or at anytime thereafter on a sidewalk that is in good repair. Existing conditions must first be approved by the SDOT Bike Spot Program coordinator. CIP Managers are strongly encouraged to include SDOT Creative Bike Racks on Green Street/Woonerf projects and at all Multi-Modal/Transit locations. See LINKS for further information.

HOW:

Funding for the creation and design of the Creative Bike Racks will come out of an annual *1% for Art* set aside. Initial quantities will be limited and an annual lottery system may be instituted for equitable distribution. Beyond those that SDOT and the Office of Arts & Cultural Affairs produce each year, new artist designed racks will be available for purchase through SDOT Bike Spot Program for placement on private property.

CROSS REFERENCE: see Special Projects "Bicycle Rack Program"

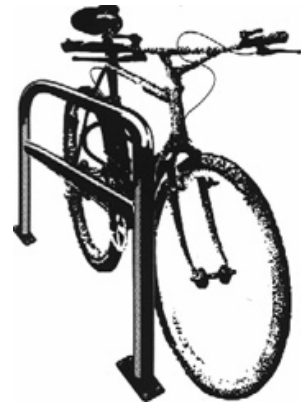
CONTACTS: Seattle Bicycle & Pedestrian Program, (206) 684-7583

LINKS:

<http://www.pan.ci.seattle.wa.us/transportation/bikeracks.htm>

<http://www.downtownlongbeach.org/content/Archives/BikeRacks03.htm>

<http://www.cyberwriter.com/SCCC/interface/projects/brian/>



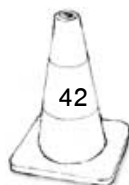
SDOT standard issue bike rack



City of Portland example



City of Portland example



Toolkit

CATEGORY: Street Furniture

TITLE: SDOT ART BENCH

OPPORTUNITY:

The SDOT standard bench is an off-the-shelf product that is anonymous, unobtrusive, inexpensive and maintenance free.

RESOLUTION:

As a unique offering for business districts or neighborhoods that require something more distinctive, the department will develop several designs made for the City of Seattle that are fabricated from salvaged construction material gleaned from SDOT capital projects.

This program is an effort to provide more places for pedestrian respite, put salvaged construction materials to use, increase opportunities for artists, and foster pride of place in neighborhoods.

WHERE:

Installation must meet standard SDOT bench location safety guidelines but generally can be placed on any sidewalk that will leave five feet of clear sidewalk space and in any area that is clear of building entries, sidewalks and bus stops. CIP Managers are strongly encouraged to include SDOT Creative Bench products on all new Green Streets/Woonerfs, Bridges, Bike/Ped Trails and at all Multi-Modal/Transit locations..

WHEN:

Installation of a new Creative Bench can occur as part of any major right-of-way improvement project or at anytime thereafter on a sidewalk that is in good repair. Existing conditions will be determined by a SDOT Street Use Specialist

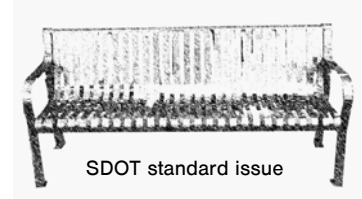
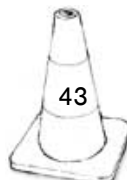
HOW:

Funding for the creation and design of the SDOT Art Bench will come out of an annual 1% for Art set aside. Initial quantities will be limited and a annual lottery system may be instituted to equitably distribute the Creative Benches to interested business owners and neighborhoods. Beyond those that SDOT and the Office of Arts and Cultural Affairs produce each year new artist-designed benches can be purchased through the SDOT Street Use permit counter for placement on private property or in neighborhoods that want more than available. Fabrication of the benches will occur under a separate program.

CROSS REFERENCE: see Special Projects: *Seat of Seattle Program*

LINKS: <http://www.seattlepress.com/article-8980.html>

QUOTES: "...It's well-known what brings them there: that's where young lovers can spend some time. On public benches..." —George Brassens



SDOT standard issue



Salvage seating – Pike Place Market
Artist: unknown



Granite curbstone bench – 23rd Ave
Artist: unknown



Granite Metro bench – Mercer Island

Toolkit

CATEGORY: Street Furniture

TITLE: CRAFTSMAN GUARDRAIL

OPPORTUNITY:

When a guardrail is called for on an SDOT project the resulting design is frequently shelf-bought or without creative expression.

RESOLUTION:

This program calls for the introduction of craftsmanship and design as part of all projects requiring new guardrails and railings. The world is full of wonderful examples ranging from traditionally ornate to the artis-designed one-off. Since these steel or concrete pre-cast guardrails contribute substantially to the overall aesthetic impact of the final project it is important that the same craft and creativity that is put into the structural engineering is expressed in those elements that have human interface.

WHERE:

The new Creative Guardrail design will comply with current DPD and federal codes and meet the interests of SDOT maintenance crews. Project managers are strongly encouraged to require SDOT Street Design and engineering consultants to integrate design excellence on new guardrails and handrails. Nearly all project types could potentially require a guardrail and should therefore incorporate design thinking, but especially so on new bridge structures as well Green streets/Woonerf projects.

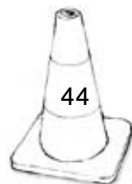
WHEN:

Whenever SDOT calls for repair, replacement or new construction of a guardrail/handrail, this program should be referenced. One very large projects, there could potentially be enough budget to have a unique design engineered to pass the AASHTO crash test standards.

HOW:

This program provides for the project specific design of a custom guardrail but it also intends to develop over time a menu of successful guardrail designs to choose from. Projects that receive 1% for Art funding can recommend application of funds towards the *Creative Guardrail* program. For in-house design, project managers should encourage staff within SDOT Street Design to develop craftsmanship and detail beyond the post and rail solution that is our current standard.

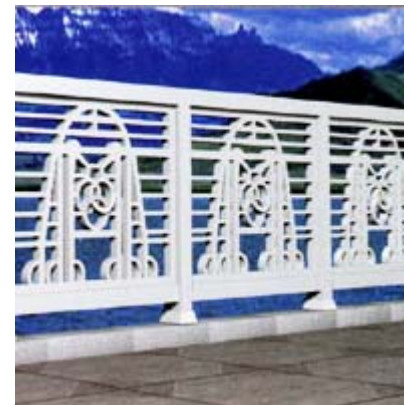
QUOTE: "Insist on yourself; never imitate... Every great man is unique."
— Ralph Waldo Emerson



An example of a common Seattle Guardrail



SDOT's historic reproduction on Princeton Bridge



Craftsman handrail in Korea



Artist handrail at Beach Drive - West Seattle

Toolkit

CATEGORY: Street Furniture

TITLE: STONE OBJECTS

OPPORTUNITY:

The enduring qualities of stone are universally appreciated by people of all ages and walks of life. As a material it is the standard of durability against which all others are measured. Most street furniture is made of materials that simply cannot hold up to the relentless exposure and abuse experienced in the right-of-way.

RESOLUTION:

This program encourages the placement of native stone objects for multiple uses in the street furniture environment. There are many wonderful and long lasting uses of stone in the Seattle pedestrian environment already and this program will build on the civic use of this sustainable natural material. What form do these Stone Objects take? Please refer to the Art Survey for many examples of stone hitching posts, sculpture plinths, benches, sculptures, bollards, informal seating and other stone miscellany that appear in the public right of way around the city.

WHERE:

Installation must meet standard SDOT safety practices established for other sidewalk objects but generally can be placed on any sidewalk that will leave five feet of clear sidewalk space and in any area that is clear of building entries, sidewalks, bus stops and pedestrian/handicap landings. CIP managers are encouraged to consider placement of new Stone Objects on projects that have high pedestrian traffic areas or in areas that are identified as community hubs but especially on ped/bike trails, Green Streets/Woonerfs and Multi-modal projects. Boulder fields also offer an attractive alternative to fencing as discouragement for loitering.

WHEN:

Installation of a new Stone Object can occur as part of any major street improvement project or at anytime thereafter on a sidewalk that is in good repair.

HOW:

Funding for an artist designed Stone Objects on a SDOT capital project could be accomplished without 1% for Art funding with the creative imagination of the design team. An artist can be hired through 1% for Art funding if a unique treatment is desired. Placement of generic stones and boulder fields would be by direction of CIP managers and the SDOT Landscape Architect.

QUOTE:

"The falling drops at last will wear the stone."

— Lucretius 96BC



Stone Art Seating in Belltown – Buster Simpson



Stone Art Seating in Belltown – Buster Simpson



Big boulder function as a seat in Fremont



KC Metro mini-plaza on Jackson St + 2nd Ave S - artist: Bill Will

Toolkit

CATEGORY: Street Furniture

TITLE: CREATIVE BOLLARDS

OPPORTUNITY:

Bollards are used primarily to separate vehicle from bicycle and pedestrian traffic. When a bollard design is specified on an SDOT project, the result is typically utilitarian and without visual interest. This otherwise discrete piece of street furniture has the potential to be much more noticeable and vibrant.

RESOLUTION:

This program calls for the creation of artist designed bollards on appropriate projects. Major metropolitan cities around the world have a fantastic tradition of interesting bollard designs ranging from decorative to the ridiculous. Like many utilitarian objects, the humble bollard actually does contribute to appearance of the pedestrian environment and therefore represents yet another opportunity to raise the level and function of the civic environment.

WHERE:

New Creative Bollard design must comply with the latest SDOT Street Design safety standards. Project managers are encouraged to work with Street Design and engineering consultants to integrate Creative Bollards and the full spectrum of projects that require them; especially on bicycle / pedestrian trails and Green street/Woonerf projects.

WHEN:

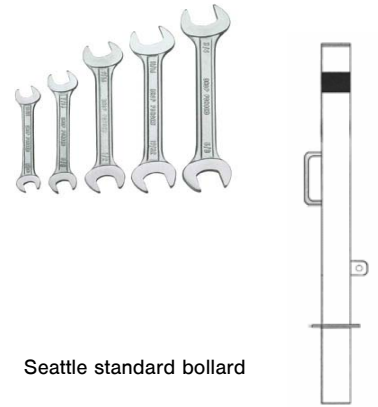
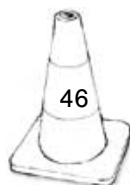
The next design for a capital project that specifies the use of more than 10 bollards would justify the development of a unique design.

HOW:

This program provides for the project specific design of a custom guardrail but it also intends to develop over time a menu of successful bollard designs to choose from. Projects that receive 1% for Art funding can recommend application of funds towards the Creative Bollard program. Alternately, when a project is without 1% for Art funding CIP Managers are encouraged to redirect typical bollard budgets to local craftsman fabricators that can be located with assistance from the Office of Arts & Cultural Affairs.

LINKS:

<http://www.transalt.org/press/magazine/014Fall/14bollard.html>



Seattle standard bollard



Cast iron bollards in Columbia City incorporating 19th Century theme

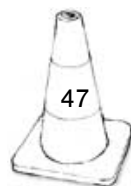


An example of an artist-designed bollard



More standard European bollard types

THIS PAGE INTENTIONALLY LEFT BLANK



Toolkit

CATEGORY: Street Furniture

TITLE: TREE PIT FENCE

OPPORTUNITY:

The solution for the perfect tree pit has so far eluded Seattle's best efforts. Tree pits and grates serve multiple functions by providing room for trunk growth, sidewalk storm water drainage, pet-urine prevention, bike locking, decorative planting, informal seating and ADA safety.

RESOLUTION:

This program identifies an alternate means of protecting tree wells on city sidewalks that would eliminate the trunk strangulation that can occur with other decorative cast iron tree grates. Additionally, this proposed system can offer a different aesthetic that utilizes the talents of local steel fabricators, artists and masonry craftsmen.

The ideal solution will keep nitrate rich pet urine from tree roots, reduce soil compaction, double as a bike rack, double as an informal seat, be a greater deterrent to automobiles, provide for decorative planting and incorporate decorative metal work.

WHERE:

Pedestrian overlay zones and central business district areas are prime candidates for developing artist-design tree pit protection.

WHEN:

This is a pilot program and has not yet been fully adopted by SDOT Urban Forestry division. Any sidewalk at least 10 feet wide would qualify as a candidate for the *Tree Pit Fence* program. Adjacent property owners will be able to apply for a free street use permit to pilot this program. Project managers who will be impacting existing street trees or are proposing new street trees on upcoming projects are also encouraged to try this new program.

HOW:

Support the arts by hiring a local artist from an open advertised call to re-design a Tree Pit Fence

Could be funded by local business districts, *1% for Art* funding or by SDOT capital project funding that would have gone toward a off-the-shelf item. Funding for this program can also come from the DON "small and simple" community grant.

CONTACTS: SDOT Urban Forestry: Liz Ellis (206) 684-5008

LINKS: http://www.treesny.com/trees_pitguards.htm
<http://www.dcgreenworks.org/UrbanForestry/treepitguards.html>
<http://www.ci.seattle.wa.us/neighborhoods/nmf/>

QUOTES: "I think that I shall never see a poem lovely as a tree."
— Joyce Kilmer, "Trees" (poem), 1914



Tree pit guard + bike rack – Cambridge MA



Tree pit guard Washington DC



Tree pit guard in New York City



Citizen-built tree pit guard, bike rack and seat in Belltown that takes up to much room.



Artist designed tree pit / pot on Beacon Ave.



Toolkit

CATEGORY: Street Furniture

TITLE: PLANT POTS

OPPORTUNITY:

Seattle is the unfortunate home to dozens of miserable pre-cast concrete planters. If this weren't enough, plants often "disappear" and a pot might remain empty for weeks or months. In the meantime the container must look good even without a plant (See Westlake Park illustration below right).

Plant pots often serve as pedestrian protection on fast moving streets in the same way as bollards. This program is modeled on the *Creative Bollard* program

RESOLUTION:

This program seeks to some new artist-designed and-fabricated plant pot designs for use on capital projects. This program is consistent with the City's agenda for placing plant pots in commercial business districts. (see link).

WHERE:

All upcoming capital projects that impact existing Pedestrian Overlay zones and CBD zones.

WHEN:

Next opportunity.

HOW:

Support the arts by hiring a local artist from an open advertised call to design a suite of durable plant pots.

Could be funded by local business districts, *1% for Art* funding or by SDOT capital project funding that would have gone toward an off-the-shelf item.

Placement and selection of new artist-designed plant pots to be coordinated by SDOT Street Design, SDOT project design consultants and the project landscape architect.

CONTACTS: Street Use, John Zavis E-mail: john.zavis@seattle.gov (206)684-5267

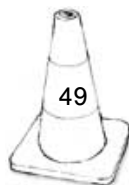
LINKS:

http://www.ci.seattle.wa.us/economicdevelopment/biz_district_guide/biz_dist_pages/flower_planters.htm

QUOTES:

"He that plants trees loves others beside himself."

— Dr. Thomas Fuller (1700)



The shame of all plant pots in Seattle



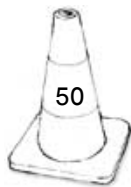
Seattle's best plant pot at Westlake Center is beautiful (even empty) but may be too sedate



Chicago's plant pot is also public seating



Excellent version at West Seattle Junction -notice use of ceramic tiles



Toolkit: SURFACE TREATMENT

INTRODUCTION:

This group of Toolkit ideas describes several options available to project managers whose capital project will impact neighborhood sidewalks, retaining walls, pedestrian crossings, or bridge abutments. Together these elements will work to enliven the surfaces of the built environment, adding depth and meaning to the pedestrian experience whenever financially practical.



Artist applying calligraphy to stone pavers.
Artist and location unknown.

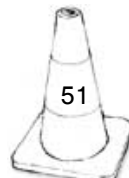


Artist: Joe Mangrum
Terrazzo design to a sidewalk on Mission Street in San Francisco, 1997.



LINKS:

<http://www.digitallydo.com/china/Design/sidewalks/index.html>
<http://pps.org/gps/>



Toolkit

CATEGORY: Surface Treatment

TITLE: CITY SIDEWALKS

OPPORTUNITY:

Seattle is a city of neighborhoods and urban villages made distinct by details and treatments in the right of way that are unique to the people and place.

RESOLUTION:

Develop a special program that actively encourages interested neighborhoods to create a unique, affordable and unified scheme for sidewalk design. The program can be publicized by SDOT and encouraged by its project management team through neighborhood meetings to include the design on construction contracts that impact Pedestrian Overlay Zone sidewalks.

WHERE:

Neighborhood and business districts that have DPD-identified *Pedestrian Overlay Zones* as well as streets that have developed into major inter-neighborhood pedestrian thoroughfares are eligible to take advantage of this program.

WHEN:

In an ideal world an eligible sidewalk system would be identified during the granting and development stage of proposed capital projects so that funding is available for proper development. Failing this, project managers can help by identifying times when Street Design and/or SDOT consultants should include adopted standards or to anticipate the development of new standards. Project managers should also identify the existence of this program at the earliest possible community and/or stakeholder meeting so that there is time to develop designs and matching grants as necessary.

HOW:

- During project design kick-off, identify applicable locations.
- Determine community or neighborhood interest.
- Research existing conditions and existing creative plans.
- If no plan, contact Office of Arts & Cultural Affairs to determine appropriate artist from roster.
- Advise on whether or not community will need matching funds.
- PM's to facilitate communication between artist and Street Design (or consultants).
- A lottery system may be instituted to equitably assign the available SDOT 1% for Art funding if demand increases.

CROSS REFERENCE: see also *Craftsman Sidewalk* (Toolkit)

CONTACTS: n/a

LINKS: www.feetfirst.org

QUOTES: "It's the sidewalk groove, The one that trips you up,
And makes you stop and take a look around."
— King Konga



"Board Walk" theme in Belltown
Artist: Kurt Kiefer



Bronze art inlay and tile mosaic on Broadway
Artist: Jack Mackie



Chicago area neighborhood sidewalk scheme
Artist: Unknown

Toolkit

CATEGORY: Surface Treatment

TITLE: CRAFTSMAN SIDEWALK

OPPORTUNITY:

Sidewalk repair is happening every day all over the city by maintenance crews who are qualified to be working at a higher level of craft than currently required.

RESOLUTION:

Increase the frequency that skilled craftspeople working within SDOT Street Maintenance crew can contribute decorative detail to sidewalks slated for repair and maintenance. The projects that these crews work on have small budgets and are rarely, if ever, asked to exercise their creative potential. Additionally, project managers can elect to carve out small portions of major projects for street use crews to complete a special masonry sidewalk segment. Examples of the type of work this program intends to elevate include patterned stone/brick inlay, mosaics, concrete/asphalt stamping/coloring, reproducing City Sidewalk established treatments.

WHERE:

Areas deserving special attention include sidewalks near public schools, pedestrian overlay zones, major arterial crossings, urban villages, intersections near city parks, busy curb bulbs, bike/pedestrian trail crossings and any anywhere in otherwise pedestrian-heavy neighborhoods.

WHEN:

This program can begin immediately using current skills and funding. All that is needed is the creative interest, initiative and follow through of a willing project manager.

HOW:

Funding within existing capital projects will be the source for this program with up to \$40,000 on large projects (above \$3 million) to be put aside for decorative treatment by SDOT crews. Staff within the Surface Repair Section could be given the creative authority to designate staff, hours and designs for smaller gestures on repair projects with budgets below the \$50,000 threshold. Hiring new crew in this section could be done with a preference for those with experience in masonry and/or texturing. A high quality visual record that documents all of Seattle's sidewalks should be created and kept within Surface Repair for inspiration and suitability on upcoming projects

CROSS REFERENCE: See also *City Sidewalks* (Toolkit)

CONTACTS: Street Maintenance Supervisor (206) 386-1007

QUOTES: "Criticism comes easier than craftsmanship."—Zeuxis, Pliny the Elder



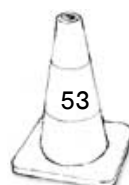
Colored concrete street name inlay in the Central District



Granite Unit pavers at Westlake Center



Mosaic sidewalk in Portugal



Toolkit

CATEGORY: Surface Treatment

TITLE: CREATIVE COLOR

OPPORTUNITY:

SDOT is active in painting bridges and pouring concrete all around Seattle and most of this is either gray or dark green. By nature of the weather and the surrounding landscape the city is already a gray and dark green place.

RESOLUTION:

Develop a program to inject color into maintenance and capital projects in supportive communities.

Much of what SDOT installs and maintains in the right-of-way is raw galvanized metal that generally does not require any maintenance. However there remains a great amount of metal infrastructure that requires occasional priming and repainting. These items include such things as garbage cans, benches, downtown signal poles, railings, graffitied surfaces, switchboxes, stairways, maintenance buildings and bridge structures. This program will introduce an artist-developed color scheme on select objects in the right-of-way associated with capital projects. This program will not encourage the liberal application of wild colors, but rather a careful, selective and artful approach to color in the built environment. As an example, the Jackson St. Colonnade Project is a striking use of color that dramatically improves the pedestrian experience under I-5 in the International District.

WHERE:

Any regularly maintained object or structure that is scheduled to be painted by SDOT.

WHEN:

Begin in 2005.

HOW:

Funding for the hiring an artist to work within SDOT will occur once annually from the *1% for Art* fund. The artist will receive an introduction to the variety of projects that are expected to need painting (bridges and maintenance) and will make recommendations based on this introduction. Project managers who would like to have their projects considered for *Creative Color* will need to make this interest know to the division lead or SDOT liaison in order to be considered for the upcoming selection round.

CROSS REFERENCE: Annual bridge painting contract

LINKS: <http://www.metrokc.gov/kcdot/roads/projects/novelty/index.htm>

QUOTES: "The courage to imagine the otherwise is our greatest resource, adding color and suspense to all our life." —Daniel Boorstin



Sidewalk coloration on Royal Brougham Street



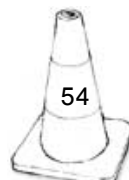
Custom colors for the Fremont Bridge



Jackson St. Colonnade under I-5 in the ID



Dramatic red footbridge in Japan



Toolkit

CATEGORY: Surface Treatment

TITLE: STREET NAME INLAY

OPPORTUNITY:

Seattle has many great examples of placing street names into the sidewalk surface in pedestrian friendly neighborhoods.

RESOLUTION:

This program seeks to increase the frequency with which SDOT embeds the names of street names into sidewalk surfaces at major pedestrian nodes around the city. Inlays should be bright or colorful and fabricated from materials that will have high contrast against surrounding sidewalk material. Stainless steel, brass, copper, aluminum, stone mosaic, glass, and ceramic are all suitable materials, provided the design meets safety requirements.

WHERE:

Locations deserving this special treatment would include street intersections where both streets are identified pedestrian overlay zones (i.e. Pike and Broadway) or at other major pedestrian nodes that can be identified by community representatives or SDOT site visit observation.

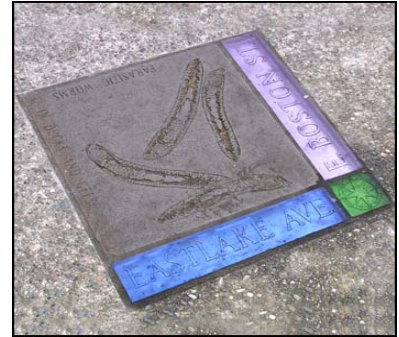
WHEN:

Whenever SDOT or a transit agency calls for repair, replacement or new construction of a sidewalk, curb bulb or pedestrian landing in an applicable location.

HOW:

Funding for this program can come from either *1% for Art* sources or within existing capital project budgets.

Similarly, labor for the installation can be accomplished by SDOT crews or by the artist during the concrete pour.



Artist: Stacy Levy along Eastlake



Along Yesler in the Central District

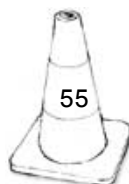


Near Market Street in Ballard



Downtown Central Business District

LINKS: <http://www.forgotten-ny.com/SUBWAYS/sohomap/sohomap.html>



Toolkit

CATEGORY: Surface Treatment

TITLE: BETTER WALLS

OPPORTUNITY:

As a consequence of providing structures for efficient transportation, SDOT produces a large number of smooth vertical surfaces that have a habit of attracting graffiti. Not all graffiti is blight, just most of it and all of it is illegal. As a result, the city estimates \$1 million is spent annually removing it and will continue doing so into the indefinite future. Leaving graffiti on walls is not an acceptable option and this SDOT program is proposing 2 creative options for being proactive on this urban dilemma.

RESOLUTION:

Option One: SDOT will integrate into the design of all new walls (under bridges and retaining) a proactive deterrent to smooth surfaces by requiring subway surfaces, form liner concrete, ceramic, mosaic, masonry, sprinklers and planted walls.

Option Two: For existing graffiti prone walls, SDOT will institute a mural program that would identify walls suitable for development of community or non-profit mural painting.

WHERE:

On any new or existing vertical concrete surface that is adjacent to or constructed by a capital project.

WHEN:

Immediately.

HOW:

Option One: Funding will come out of the "aesthetic improvement" and landscape portion of project budgets. On large scale projects or walls that are anticipated to be problematic, project managers should consider advocating for the hiring of an artist on the design team.

Option Two: SDOT will provide five annual \$500 grants to qualifying community groups and non-profits who submit designs, fill out paperwork, agree to buy low toxicity paints and/or use lead-free SPU recycled paint. Applications for this program can be organized through the Street Use Permit division.

CROSS REFERENCE: See also the *Mural Program* (Special Projects)

LINKS:

<http://www.cityofseattle.net/util/ept/graffiti/faqs.htm>

<http://www.graffiti.org/>

http://www.usc.edu/isd/archives/la/pubart/LA_murals/

QUOTES:

"Under the influence of art the walls expand, the roof rises, and it becomes a temple." —Robert Ingersoll

"It is said that 95 percent of a project budget is the function / structure and 5 percent is spent on the outermost surface or the way the thing looks. The public however cares 95 percent about the way it looks and 5 percent that it functions well." — SDOT employee



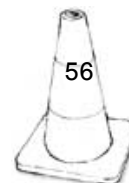
Post Alley mural – Artist: Billy King



Aurora underpass mural – Artist: unknown



"Textured concrete wall - using form liner



Toolkit

CATEGORY: Surface Treatment

TITLE: SIDEWALK HAIKU

OPPORTUNITY:

The city sidewalk is an excellent forum for taking pause to reflect on the art of poetry.

RESOLUTION:

This program seeks to increase the frequency with which SDOT embeds the words of Seattle poets into sidewalk surfaces where waiting pedestrians are apt take the time to read. Inlay material should be bright or colorful and be fabricated from materials that will have high contrast against surrounding sidewalk material. Stainless steel, brass, copper, aluminum, stone mosaic, glass, etched stone, cast iron and ceramic are all suitable materials. All poets are to have been Seattleites at one time and all poems must relate in some way to the city. Short form poetry will be preferred. Long form poetry will be directed toward the *Poetry Box* program

WHERE:

Locations eligible for poetry inlay would include major street intersections, transit stops, near benches, mid-block or running linearly along a street. Care will be taken to avoid areas of high cross traffic such as curb cuts, building entries, bus loading and stair landings.

WHEN:

2005.

HOW:

Funding within existing capital projects will be the source for fabrication and installation of this program. CIP managers are to identify candidate locations and include the material and labor in the project scope for consultant and Street Use Design. A list of poets and their work will be available through the Office of Arts and Cultural Affairs, who will also arrange for royalty payment to use the poem once. For future reference, a record of all poetry inlay font styles and installation standards will be kept with the Street Maintenance Supervisor.

CROSS REFERENCE: See also *Poetry Box* program (Toolkit)

LINKS:

<http://communityrelations.berkeley.edu/CalNeighbors/Spring2002/artscorridor.htm>
<http://sfgate.com/cgi-bin/article.cgi%3Ff=/c/a/2003/10/30/BAGBC2MBE11.DTL>

QUOTES:

"One ought, every day at least, to hear a little song, read a good poem, see a fine picture, and if it were possible, to speak a few reasonable words."

— Goethe (1749 - 1832)



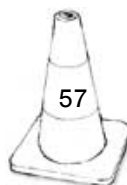
Poem etched in stone - installation by SDOT

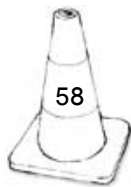


Stone sidewalk poetry inlay - location unknown



Cast bronze poetry inlay in Seattle
Artist: Chuck Greenley





Toolkit: ART OBJECTS

INTRODUCTION:

This category differentiates specific types of public art available to project managers for capital projects. In the past, if *1% for Art* funding was directed towards a capital project it would mostly likely result in a stand-alone artwork (Signature Sculpture, p. 60). Many other excellent options exist and this section will help to explain the benefits of each.



Dragon Pole - Chinatown / ID
Artist: Helen Presler.



Fremont Troll was created by Steve Badanes, Will Martin, Donna Walter, and Ross Whitehead in 1991 from community initiative.

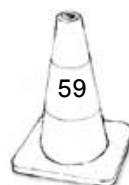


Jerry Mayer produced these sign pieces for transit riders underneath 4th Ave South in Seattle.

Background image "Adjacent, against, upon" by Michael Heizer

LINKS:

<http://www.usc.edu/isd/archives/la/pubart/>
<http://www.publicartonline.org.uk/>



Toolkit

CATEGORY: Art Objects

TITLE: SIGNATURE SCULPTURE

INTRODUCTION:

In years past the most common outcome of 1% for Art spending on transportation projects has been the creation of what is known as *stand alone sculpture*. As the name implies, this artwork is large, expensive to produce and very often costly to maintain. In terms of public art, *stand alone sculpture* is a relatively high risk gesture in terms of community acceptance due to its permanence and high cost. As a result the work is often an easy target for government excess critics and in some cases justifiably so. While the level of criticism over the life of public art has remained the same, it has been affective at lowering expectations and undermining support for public art. Further fallout from the battered reputation includes increased difficulty in attracting high caliber artists for signature sculpture.

RESOLUTION:

Continue to allow embrace *stand alone sculpture* as part of the SDOT support for public art with three important changes:

1. Limit the number commissions within the SDOT Art Plan for this public art form to one project every other year (excluding transportation project in excess of \$1 billion)
2. Renew the commitment to artistic excellence in large scale sculpture by directing selection panels to hire artists based on demonstrated ability to work at a large scale and whose professional credentials place them at the top of their field.
3. In the effort to increase the legitimacy of this art form it will need a name assigned to it; heretofore known as **Signature Sculpture**.

WHERE:

Advocate this program on any capital project with sufficient density of public interaction to justify its high cost. Remember to keep an eye out for neighborhoods with little previous public artwork.

WHEN:

Project managers should identify potential locations on upcoming projects that would qualify as a good candidate for a Signature Sculpture.

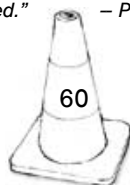
HOW:

Project managers will work closely with Office of Art & Cultural Affairs to define artist scope and whether or not to recommend artist inclusion on the design team. The 1% for Art program will manage and fund the design portion separately from fabrication/installation of the proposed sculpture. This approach will maintain an important threshold whereby civic dialogue can influence the decision to commence with fabrication and installation.

LINKS: <http://www.myklebust-sears.com/discussion.html>
<http://www.sculpture.org/documents/scmag00/dec00/nogu/nogu.htm>

QUOTES: "Associate yourself with men of good quality if you esteem your own reputation for 'tis better to be alone than in bad company." —George Washington

"Quality has to be caused, not controlled." — Phillip Crosby (Reflections on Quality)



An example of excellence in Signature Sculpture, "Waiting for the Interurban" by Richard Beyer.



An example of community based signature sculpture on a median in the Lake City neighborhood that was meet with mixed reviews.



Isamu Noguchi's *Black Sun* at his studio in Japan had historical ties to Seattle (see link). This Seattle public art masterwork happened by the determination of many individuals and organizations, including a private donation from the then curator of the Seattle Art Museum.

Toolkit

CATEGORY: Art Objects

TITLE: CREATIVE FUTURES

OPPORTUNITY:

Occasionally a capital project comes along that seems like a good candidate for public art but for any number of reasons it becomes impossible to incorporate any specific idea or artist in time for construction. For these instances it is an excellent idea to physically anticipate that a creative gesture will happen sometime in the future.

RESOLUTION:

While it may not be known what an artist may want to do in the future, it is often possible to provide the framework for something to happen. The *Creative Futures* program would take the form of:

- Bump-outs in sidewalks (similar to curb bulbs for sculpture)
- Pedestrian plazas
- Stainless anchor bolts (with temporary cap nuts)
- Junction boxes and conduit (for future lighting)
- Empty poles or stanchions (for pole mounted art)
- Concrete embeds (for ceramic tile or bronze relief)
- concrete pads and plinths (act as bench in meantime)
- niches and ledges (for later sculptural placement)

This program will only work with the insistence of project managers who require that design consultants introduce any number of these ideas as part of the construction documents.

WHERE:

On any major capital project that is pouring concrete in a pedestrian heavy neighborhood or district. Bridges (underside and over), retaining walls, pedestrian landings, sidewalk improvements and stairways are perfect project types for this program.

WHEN:

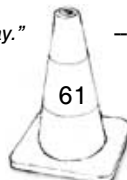
It should be possible to incorporate this program all the way through the 100 percent construction document phase. It will even be possible in some instances to have contractors include minor alterations during construction for no additional cost.

HOW:

In most cases this additional work will not significantly impact a project budget and can therefore be included in budgets already established. Project managers could direct Street Design or consultants to this *Creative Futures* cut-sheet as a reference. If language requiring the gesture is included in the scoping, then the design team can work with the SDOT art liaison to develop a strategy for anticipating future artwork.

QUOTE: "The future belongs to those who prepare for it today."

—Malcolm X



Example of a stone niche that begs a creative response.



The possibilities are endless and that alone could inspire community action. Something like this can cost almost nothing on a large project



This traffic median on Campus Parkway is the supreme example of the Creative Futures concept. SDOT built the surroundings and the UW Public Art Program did the rest.

Toolkit

CATEGORY: Art Objects

TITLE: MULTI-SITE

INTRODUCTION:

Unlike park land or private property which often have large expanses of land to place artwork, the SDOT right-of-way is typically a linear progression of space. Capital projects in particular are often strips of transportation improvement that snake through a neighborhood. Occasionally there is ample space to develop an artistic gesture, but more often than not the physical room to construct large artwork is simply not available.

RESOLUTION:

This option encourages artist intervention on a capital project to be sited in multiple locations. The *Multi-Site* approach will distribute the dividend of art around a larger area so that there will be many opportunities to see different portions of a single artistic gesture. The public can then view artworks individually or travel the whole site to understand the totality of the work. In turn, the entire project area will be creatively enhanced to a greater degree greater than is possible with a single artistic gesture. Similar to *Signature Sculpture*, this program will potentially be costly and therefore should be limited once per year.

WHERE:

Capital projects that spread out over several blocks are perfect candidates for this program. These might include multi-modal projects, transit stations, general street/signal improvement projects (TIB) and large bridge projects (Magnolia Bridge).

WHEN:

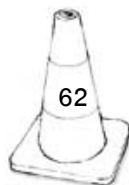
Project managers should identify potential locations on upcoming projects that would qualify as a good candidate for a *Multi-Site* approach.

HOW:

Project managers will work closely with Office of Art & Cultural Affairs to define artist scope and whether or not to recommend artist inclusion on the design team. The *1% for Art* program will manage and fund the design portion separately from fabrication/installation of the proposed sculpture. This approach will maintain an important threshold whereby civic dialogue can influence the decision to commence with fabrication and installation.

QUOTE:

"Any ideas, plan, or purpose may be placed in the mind through repetition of thought." — Napoleon Hill



"Dragon Poles - one of 11 in Chinatown by artist Heather Presler



Series of boom logs near Golden Gardens Park and marina. The repetition of this quirky and unusual public gesture inspires wonder.

Artist: unknown

Toolkit

CATEGORY: Art Objects

TITLE: TINY ART

INTRODUCTION:

With a similar justification to Multi-Site, this program intends to take advantage of the intimacy that is strangely a part of the pedestrian experience on the sidewalk. Signalized intersections in particular are a potent location to site works of art for one-on-one interaction for the simple reason that we are waiting for time to pass and our minds are simultaneously open to the world around us and lost in thought. This state of awareness is completely different than that found in an art gallery or museum and has the potential to confront and engage like few other locations. In years past Traffic Engineers have traditionally discouraged “artwork” or other colorful objects (plant pots) from intersections in the effort to avoid driver distraction.

RESOLUTION:

Tiny Art seeks to encourage small scale sculpture and durable two-dimensional work (less than 12 inches tall) for mounting to street furniture, signal poles and sidewalk inlays in the right-of-way. This intimately scaled artwork will offer a window into other worlds intended for surprise and accidental discovery.

WHERE:

Capital projects that spread out over several blocks are perfect candidates for this program. These might include multi-modal projects, transit stations, general street/signal improvement projects (TIB) and large bridge projects (Magnolia Bridge). Spot improvements in pedestrian zones could also qualify for this program.

WHEN:

Because this program represents a small portion of the annual 1% for Art budget, it could be exercised many times a year.

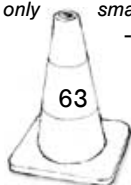
HOW:

Care must be taken to avoid brightly colored or reflective artwork that could distract drivers at intersections. Poles in mid-block will have relaxed standards for distraction concerns. Additionally, theft of these small artworks will be an issue that must be expertly addressed.

The Office of Arts & Cultural Affairs may develop a roster of artists who are pre-qualified to produce artwork on a shorter turn-around. Because the work will be less expensive, tiny, subtle and not imposing, selection should encourage greater creative risk-taking, irony and whimsy than with larger sculptural commissions.

CROSS REFERENCE: See also *Tiny Art Grant* (Special Projects)

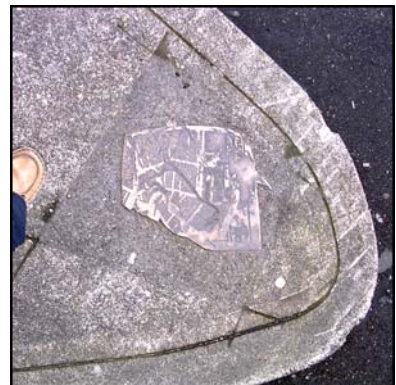
QUOTES: “We can do no great things; only small things with great love.”
—Mother Teresa



Example of Tiny Art on timber pylons in Australia by artist Fiona Foley



Example of tiny bronze sculptures under subway staircases on New York's 'A' train
Artist: Tom Otterness



Example of Tiny Art bronze inlay in pedestrian safety island in Fremont. Artist: unknown

Toolkit

CATEGORY: Art Objects

TITLE: POETRY BOX

OPPORTUNITY:

Traffic signal and lamp poles offer the ideal location to display a single poem for sidewalk elucidation.

RESOLUTION:

This program will seek to increase the installation of pole mounted boxes expressly for the display of interchangeable poetry as part of the *Poetry on Poles Grant* (Special Projects).

WHERE:

Capital projects that spread out over several blocks and within districts with good pedestrian density are perfect candidates for this program. These might include multi-modal projects, transit stations and general street/signal improvement projects (TIB). Spot improvements in pedestrian zones could also qualify for this program.

WHEN:

Because the Poetry Box will be inexpensive relative to other public artworks, they could be installed many times a year.

HOW:

Once the design and mounting for the Poetry Box has been worked out, they will be available for placement at the request of community groups on a variety of capital projects.

Project managers are encouraged to introduce these and other possibilities during informational neighborhood meetings. If there is interest in the community a poetry box can be specified for inclusion on the construction documents.

Installation can be handled by SDOT bridge, signal or street maintenance personnel. Once the box is installed the placement of poetry will be handled by an annual grant program coordinated by Street Use and the Office of Arts & Cultural Affairs.

CROSS REFERENCE: See also *Poetry on Poles* (Special Projects)

LINKS: <http://www.poetrysociety.org/motion/index.html>
<http://transit.metrokc.gov/prog/poetry/poetry.html>

QUOTES: "Poetry is the record of the best and happiest moments of the happiest and best minds." —Percy Bysshe Shelley



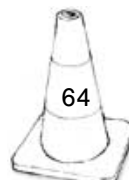
Illustration of what the poetry box might look like. Others designs could be developed from different kinds of salvaged material.



Constructed from salvaged fire alarm pull boxes



Salvaged cast iron lamp post base modified as poetry box.



Toolkit

CATEGORY: Art Objects

TITLE: ART POLE

OPPORTUNITY:

Vertical poles in the right-of-way offer a unique location for creative gesture to occur due to the excellent visibility. This location is also ideal in terms of issues of safety, maintenance, vandalism and liability since there is a reduction in human contact.

RESOLUTION:

Encourage the development of artwork that is pole mounted, is the pole itself, serves as a light fixture, or signifies a gateway. The *Art Pole* program could take advantage of existing or planned utility/signal/light poles. An Art Pole project could require the installation of a pole solely for the artwork and no secondary function.

WHERE:

Nearly every project and community would welcome an artistic contribution but there are many sidewalks and right-of-way conditions that haven't the space or budget to accommodate sculpture.

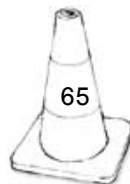
HOW:

Project managers are encouraged to look for locations on upcoming projects that would be good candidates for this program and notify the SDOT art liaison at the Office of Arts & Cultural Affairs for selecting an appropriate artist.

Due to pole attachment complexities, this program will require somewhat more coordination on the part of project managers in order to collaborate with the artist, City Light, and Street Use permitting. The *1% for Art* program will manage and fund the design, fabrication and maintenance of the art produced when a proposed *Art Pole* is part of an upcoming capital project.

QUOTES:

"One's destination is never a place but rather a new way of looking at things." – Henry Miller



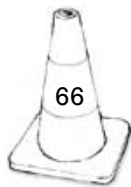
Artist-fabricated signage, by Kurt Kiefer



A sculpture on First Avenue relating to the start of the historic Seattle fire by artists Stuart Keeler and Michael Machnic.



West Seattle pole art by Elizabeth Conner



Toolkit: OPTIONS

INTRODUCTION:

This category details four programs intended to expand on opportunities available for citizen-initiated creative gestures in the right-of-way. Project managers are encouraged to advertise these creative options during community meetings and/or through SDOT community mailings.



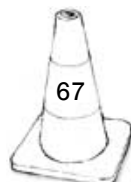
Example of City Repair in Portland



Princess Angeline, Daughter of Chief Sealth, University of Washington Special Collections



Neighborhood sculpture in French traffic island



Toolkit

CATEGORY: Creative Options

TITLE: HYSTERICAL MARKERS

OPPORTUNITY:

Every neighborhood in Seattle has had colorful personalities, interesting histories and entertaining stories that deserve preserved and retold.

RESOLUTION:

This program will use the notion of a traditional historic marker as a means to interject alternate conceptions of place. Normal and strictly historical interpretations of a site will be deliberately subverted in favor of a more unusual variety. This alternate history of place will be developed by artists encouraged to reach beyond the surface of things to uncover the people, conditions, previous actions, consequences and disasters that helped form a given site or community.

WHERE:

On any major capital project that has space in the right-of-way and the density of public interaction, particularly areas that have seen huge changes of land use such as the Pioneer Square, Alaskan Way, South Lake Union, SODO, Rainer Valley, Interbay and Fremont.

WHEN:

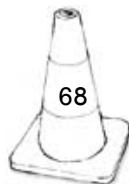
Begin on capital projects for 2006.

HOW:

Project managers are encouraged to identify upcoming capital projects that are good candidates for the *Hysterical Markers* program and notify the SDOT art liaison for possible locations and 1% for Art funding. The Office of Art & Cultural Affairs will coordinate artist selection, develop scope, and manage design, fabrication and maintenance of the art produced. Also reference the *Multi-Site* program for project overlap and similarities.

LINKS: <http://gispubweb.sfgov.org/website/nuviewer/monsmap.asp?keepID=3&includeSearch=artprojects>

QUOTES: "History is the witness that testifies to the passing of time; it illumines reality, vitalizes memory, provides guidance in daily life and brings us tidings of antiquity." – Cicero (106 BC)



An example of a standard historic marker that will serve as the template for more bizarre neighborhood interpretations.



Embarcadero interpretive history marker in San Francisco – Artists: Michael Manwaring and Nancy Leigh Olmsted

Toolkit

CATEGORY: Creative Options

TITLE: REMNANT ADOPTION

OPPORTUNITY:

Many capital projects impact areas of the city that are home to parcels of land too small or awkward to be used for any use other than traffic islands or medians. This is land that is generally poorly maintained by SDOT and is a further strain on the urban forestry and property maintenance budget.

RESOLUTION:

Put in place a system whereby neighborhood residents can submit an application for temporary use of this remnant land for creative uses such as p-patches, flower beds, topiaries, seating/sanctuary, rock gardens and community BBQ stations. Leases to be set at \$1 per year and renewable in five year increments with Street Use based on excellence in stewardship.

WHERE:

On any capital project that has remnant land as part of its project scope.

WHEN:

Immediately.

HOW:

Project managers should notify citizens attending SDOT project community meetings that this program is available on qualified parcels of SDOT land. Funding for development of citizen-generated ideas will be primarily through the Neighborhood Matching Grant program with the Department of Neighborhoods.

With support from the local community council or neighborhood group, a neighborhood can appeal to the project manager to use SDOT 1% for Art funding for artist design on the project.

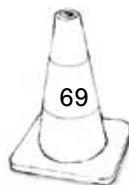
In some cases a project manager deem it appropriate for SDOT to provide some of the background work as part of the capital project in areas such as clearing, grading, soil prep and basic landscaping.

CROSS REFERENCE: See also *Remnant Adoption Program* (Special Projects)

LINKS: <http://eastlake.oo.net/lynnstreet.htm>

QUOTE: "Adoption comes from the heart, but the adoption process comes from the Law. You should follow your heart, but be sure you also follow the law."

— Irina O'Rear



Citizen established P-patch on MLK Way that was once a blackberry forest.



Former SDOT street end in Eastlake transformed into Lynn Street park by citizen initiative.



Citizen-established picnic table in traffic hi-low grade separation median in the Lower Queen Anne neighborhood.



Traffic Circle adoption is a form of remnant adoption.

Toolkit

CATEGORY: Creative Options

TITLE: CITY REPAIR

INTRODUCTION:

A grass roots movement begun by citizens in Portland has started to transform standard intersections in residential neighborhoods into activated public squares. The popular movement is rapidly gaining momentum and in addition to five projects in Portland, City Repair has succeeded with two projects in Olympia and one in Eugene.

RESOLUTION:

Encourage neighborhood groups and citizens concerned about traffic calming and pedestrian safety to explore the City Repair movement and determine if it is right for them. This program creates community like few other activities, is a proven traffic calming solution, and adds uniqueness to neighborhoods, block by block.

WHERE:

Anytime a capital project impacts a neighborhood that is concerned about pedestrian safety and traffic calming through alternative means.

WHEN:

As early as SDOT develops formal rules and the application process.

HOW:

Project managers are encouraged to become familiar with the City Repair movement by exploring their website (link below).

During community meetings, project managers can publicize the free presentation, guidance and lecture services provided by the Portland based non-profit City Repair organization.

Application for permission to proceed with a City Repair project will be made at the Street Use permit counter and subject to rules established by SDOT.

Public funding for development of citizen generated ideas will be with Department of Neighborhoods Matching Fund Grant program and through other community-based grant sources. Typically, funding and labor for *City Repair* projects is completed by citizen initiative.

In some cases a project manager may see that it is appropriate for SDOT to provide some of the background work as part of the capital project in areas such as building curb-bulbs, sidewalk repair, street lamp coordination and signage.

LINKS: <http://www.cityrepair.org/>

QUOTES: "Be the change you want to see in the world..." -Gandhi



Examples of City Repair in Portland.



Examples of City Repair in Portland.



Examples of City Repair in Portland.

Toolkit

CATEGORY: Creative Options

TITLE: GRANTS FOR CREATIVITY

INTRODUCTION:

Project managers may want to acquaint themselves with the following range of local and national grant sources so that they can be a resource for community groups interested in improving their neighborhood through unconventional means.

DEPARTMENT OF NEIGHBORHOODS (DON):

Matching grants are available for a wide spectrum of special projects that improve the quality of life in neighborhoods. Recent City budget issues have impacted this program, so it is a good idea to keep up to date. Recent application categories were for:

- *Small and Simple* grants for under \$15,000.
- *Large Projects* are eligible for up to \$100,000.

<http://www.cityofseattle.net/neighborhoods/nmf/about.htm>

GUNK FOUNDATION:

A national grant targeted for "non-traditional" public art that is intellectually challenging. Grants amounts are for \$5,000.

GUNK web site: <http://www.gunk.org/>

ARTIST TRUST GAP GRANT:

GAP awards provide support for artist-generated projects, which can include (but are not limited to) the development, completion or presentation of new work. Grants are up to \$1,400.

GAP web site: <http://www.artisttrust.org/4artists/grants/gap/default.html>

OTHER LINKS:

Starbucks Annual Neighborhood Grant (King County Only)

<http://www.starbucks.com/aboutus/localsupport.asp>

Safeco Community Grants

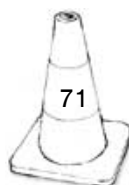
<http://www.safeco.com/safeco/about/giving/grants.asp>

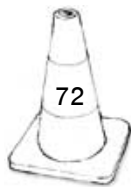
Boeing Community Grants

www.boeing.com/companyoffices/aboutus/community/guidelines.htm

QUOTE:

"I predict future happiness for Americans if they can prevent the government from wasting the labors of the people under the pretense of taking care of them." – Thomas Jefferson





Special Projects

CATEGORY: General Infrastructure

TITLE: SIGNAL BOX WAYFINDING MAPS

PROBLEM:

Confused locals and wayward tourists alike find navigating the shifted grid system in many neighborhoods disorienting.

RESOLUTION:

To fill in the areas between the Seattle's newly installed wayfinding kiosks (pedestrian directional), SDOT will develop an inexpensive self adhesive 11x17 inch map to be affixed to every single signal control cabinet in the urban core of the city.

- Easy to locate – just find a signalized intersection never further than one half block walk.
- Maps can be updated inexpensively as information changes
- Maps can be replaced if damaged from graffiti.

WHERE:

The program should begin in the tourist-centered districts from Pioneer Square up through the Seattle Center.

Later, retail neighborhoods can be added at community council request.

WHEN:

Immediately.

HOW:

Support the arts by hiring a local graphic artist from an open advertised call to design the initial map.

Funding by pedestrian-based grant sources or by selling advertising space for a single Seattle-based company.

Placement to be accomplished by SDOT street maintenance crews and signal box maintenance crews.

SDOT could support the arts by hiring a local graphic artist from an open, advertised call.

CROSS REFERENCE: see Signal Box Poster Grant (Special Project)

CONTACTS: n/a

LINKS: <http://www.ci.seattle.wa.us/dclu/CityDesign/>
<http://www.cityofseattle.net/transportation/pedestrian.htm>
<http://www.cityofseattle.net/spab/>

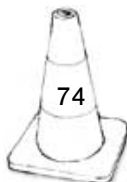
QUOTES: "The only paradise is paradise lost" – *Marcel Proust*



Proposed Wayfinding Map with illustration of Signal Box Poster Grant



"Pedestrian Directional" few and far between



Special Projects

CATEGORY: General Infrastructure

TITLE: REMNANT ADOPTION PROGRAM

PROBLEM:

There exists a surprising amount of land around the City that is otherwise unusable due to grid collisions, grade separations, street ends, steep slopes or parcels too small to develop. With the urban forestry maintenance budget a fraction of what it should be, SDOT is simply not able to maintain all of this property. This has resulted in a lot of parcels that are underutilized and overgrown.

RESOLUTION: Determine to develop a marketing campaign that encourages citizens and neighborhoods to adopt these remnant areas for creative good use. Examples exist around the city of some successful uses and these should be held up as inspiration for other communities. This will reduce the burden of maintenance and elevate the appearance of the communities affected by untended property.

WHERE:

Locations exist throughout the city. The Real Property staff within Roadway Structures and Capital Projects will need to begin the work of auditing the right of way to identify suitable first round locations.

WHEN:

This is a long range goal and can begin when staff become available.

HOW:

Funding for these projects will need to be applied for through the Neighborhood Matching Fund and granting agencies like the Gunk Foundation.

If a SDOT capital project is impacting a remnant piece of land and the community can demonstrate a compelling case for major neighborhood improvement then *1% for Art* funding could be available for artist design.

It may be necessary to get a City Council ordinance passed prior to advertising to public. SDOT is the proper city department to spearhead this initiative.



Highlight shows typical grid collision candidate for Remnant Adoption Program on First Hill.



Good candidate for Remnant Adoption on this grade separation in lower Queen Anne.



Grade separation by Lowe's Hardware on MLK that was developed by immigrant farmers.

CROSS REFERENCE: see Strategic Advisor II recommendations

QUOTES: "Good ideas are not adopted automatically. They must be driven into practice with courageous patience." — Hyman Rickover



Citizen-built picnic table in lower Queen Anne.

Special Projects

CATEGORY: General Infrastructure

TITLE: TRAFFIC CIRCLE RE-DESIGN

PROBLEM:

Limited funds result in significantly fewer traffic circles constructed than requests made on an annual basis. Existing traffic circle design is built on-site with costly labor. Reflectors are often chipped off since they are applied to the face. And since approximately 50 percent of the traffic circles are the same dimension (16 feet in diameter), there exists an opportunity for mass production

RESOLUTION:

Explore the cost and creative implications of having a standard size made from pre-cast material in one-quarter or one-eighth segments. Benefits:

- Easy to repair and replace.
- Potential for reduced cost and more installed per year.
- Reflectors can be recessed in block-outs or cast as strips.
- Concrete coloration can define a neighborhood.
- Decorative inlay by community participation or design such as found in the Maple Leaf traffic circles.
- Mosaics and photo tiles can be incorporated into insets.
- Smoother surface and edge detail can be added.

WHERE:

This program would need to begin with research into cost/benefits by Neighborhood Traffic Engineering staff. Design could be by consultant. Implementation by neighborhood application and site characteristics

WHEN:

This is a long term goal and research can begin anytime.

HOW:

This program could be worked into the existing system of neighborhood application and SDOT coordination.

CROSS REFERENCE:

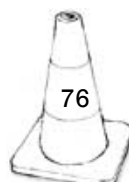
See Neighborhood Transportation Services recommendations

CONTACTS: n/a

LINKS: www.paving.org.uk/pdf/080.pdf



Traffic circle in Maple Leaf with neighborhood-designed inlay (cast-in-place). Moss has since filled the insets for better contrast.



Special Projects

CATEGORY: General Infrastructure

TITLE: SEAT OF SEATTLE PROGRAM

PROBLEM:

The benches that SDOT buys and installs on street improvement projects are not at all special or unique to Seattle.

RESOLUTION:

Develop a program internal to SDOT that utilizes the talents of the street maintenance crews to produce a bench design that is uniquely our own. The bench product could be produced during downtime and fabricated in advance for upcoming capital projects or for purchase by neighborhood and business groups. The design could take advantage of some of the material removed from street construction projects. Benefits:

- Demonstration of sustainability commitment.
- Civic pride and neighborhood identity.
- Potential for economic development.
- Develop employee pride and accomplishment.
- Put surplus granite curb stones to highest use.

WHERE:

Regular fabrication could occur at any of the maintenance yards such as Charles Street or Fremont.

WHEN:

As early as a design is developed internally within SDOT.

HOW:

The design and fabrication of a prototype with instructions would be developed by a one-time artist commission with *1% for Art* funds (2006 at the earliest). Designs could also be prototyped by an SDOT mason/tradesperson with interest in the project.



Bench made from recycled granite curb, off of 23rd Avenue on Capital Hill.

CROSS REFERENCE: see *SDOT Art Bench* in the Toolkit



Special Projects

CATEGORY: General Infrastructure

TITLE: BICYCLE RACK PROGRAM

PROBLEM:

The sudden disappearance of thousands of parking meters has been a secret liberation for the blind but a crisis for urban street trees who have found themselves the next convenient location to lock a bike. Furthermore, the bike rack that Seattle specifies is generic and unremarkable.

RESOLUTION:

Hire a metal artist to design an economical and unique bicycle rack that can be fabricated by SDOT. The design could double as a tree pit protection device (see example). Produce a limited number per year for communities and businesses through an application process and lottery.

WHERE:

In any neighborhood or downtown business district or pedestrian overlay zone.

WHEN:

Immediately.

HOW:

Funding for the initial design and prototype of this program could happen internally or as early as 2006 with funding from 1% for Art resources. The annual fabrication cost for production will be by SDOT.

Production could be handled in-house through the bridge maintenance metal fabrication shop crew during schedule slow-downs.

Safety, ease of installation, durability and economy will be the goals of any new designs. Consider establishing a system of design standards for citizens to design and fabricate bicycle racks for their own location. Refer to the City of Portland's design guidelines for precedence.

CROSS REFERENCE: see Toolkit "Creative Bike Rack"

CONTACTS: Seattle Bike & Ped Program (206) 684-7583.

LINKS:

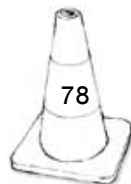
<http://www.trans.ci.portland.or.us/bicycles/parkguide.htm#Rack>

<http://www.pan.ci.seattle.wa.us/transportation/bikeracks.htm>

<http://www.downtownlongbeach.org/content/Archives/BikeRacks03.htm>

<http://www.cyberwriter.com/SCCC/interface/projects/brian/>

QUOTES: *"When I see an adult on a bicycle, I do not despair for the future of the human race"* — H.G. Wells



Bike rack in Los Angeles by artist Paul Benigno. This design is great for bicycle messenger use.



Chicago's example of bike rack and street tree combined protection



Portland's custom bike rack

Special Projects

CATEGORY: General Infrastructure

TITLE: NEIGHBORHOOD SIDEWALK PROGRAM

PROBLEM:

The problem with doing such a great job in rehabilitating the right-of-way in the University District is that it becomes glaringly apparent that there are many neighborhood business districts that could use a small, creative investment to bolster community spirit, improve identity and make a gesture toward civic equality.

RESOLUTION:

Hire an artist to work with one neighborhood or community group per year to produce a sidewalk theme using creative gestures on local business district sidewalks. This program will develop a plan that will guide future work that is neighborhood specific. Benefits include:

- Bring communities together to participate in the process.
- Establish a plan that can be built on over time .
- Provide visual documentation that can be used for neighborhood grant matching.
- Increase neighborhood identity and foster a sense of place.

WHERE:

One artist grant per year will require application and lottery by community groups. Application process should favor neighborhoods that have not had recent investment in street improvements.

WHEN:

As early as 2006.

HOW:

Artist must reside in Seattle with no requirement to be from the sponsoring neighborhood. Artist selection to be made by roster and community group recommendation.

Funding for the artist's design time will be provided by the 1% for Art program. Provided the results are adopted by the sponsoring neighborhood, SDOT to later contribute demolition and site preparation for artist construction of a prototype. Artist to be hired under separate contract for prototype construction.

CROSS REFERENCE: see also **Toolkit** subjects on *Surface Treatment* and **Sidewalk Survey** examples.

CONTACTS: n/a

LINKS: <http://www.ci.seattle.wa.us/dclu/CityDesign/>
<http://www.cityofseattle.net/transportation/pedestrian.htm>
<http://www.cityofseattle.net/spab/>

QUOTES: "I think it's cool that you can usually tell what neighborhood you're in just by looking at the sidewalks" – Josh Bis



Artist-designed sidewalk plaques in Eastlake by Stacy Levy.



Sidewalk Mosaic in Portugal .

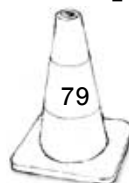


Sidewalk treatment in Hiroshima, Japan.



Sidewalk Art in England by Julian Beever.

2005 SDOT ART PLAN



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: SIGN SHOP ARTIST IN RESIDENCE

OPPORTUNITY:

SDOT's sign shop is a tremendous resource for artists by nature of the unusual materials, rare equipment and uniquely trained staff.

RESOLUTION:

Make the Sign Shop available once a year for a month during the slow month of December, to allow an artist to utilize the unique resource.

- Improve SDOT's image, highlights internal skills, demonstrate community outreach and improve SDOT work environment.
- Supports local artists
- Adds to the City of Seattle Portable Works collection.
- Increases cultural richness in right-o-way.

WHERE:

“Sunny Jim” Sign Shop on Airport Way South.

WHEN:

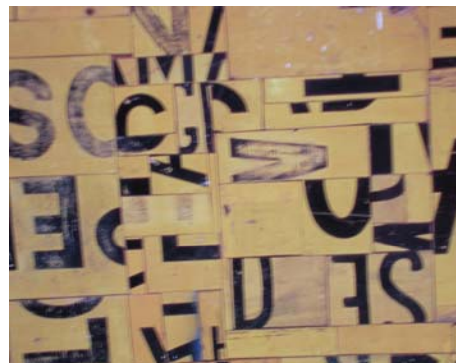
Repeating program already underway.

HOW:

Funding for this program will come from 1% for Art sources. SDOT to provide space for the artist to work, salvage material, modest equipment training and material cutting labor.

Artist required to submit two pieces into the City of Seattle's permanent collection. Results from the residency can also be displayed in the right-of-way or in the SDOT 38th floor gallery.

Details for this program have already been developed and the first residency was completed in December 2004.



Seattle artist Robert Yoder who occasionally uses salvaged SDOT signage for his artwork



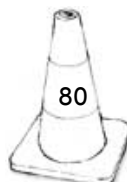
Old Seattle signage from Municipal Archive.

CONTACTS: ruri.yampolsky@seattle.gov, jim.palmason@seattle.gov

LINKS: http://www.city.kitchener.on.ca/visiting_kitchener/artist_residence.html

QUOTES: “Tenderness and kindness are not signs of weakness and despair, but manifestations of strength and resolutions.”

– Kahlil Gibram



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: CIVIC PERFORMANCE GRANT

OPPORTUNITY:

The right of way is an underutilized space for the public display of art and in particular it is an ideal location for dance, performance art and theater.

RESOLUTION:

To support a diversity of art forms in the right-of-way and as a means to promote revised Street Use Permits for art, SDOT could establish a once annual *Civic Performance Grant* in collaboration with the Office of Arts & Cultural Affairs. The performance will be advertised to the public and be held at an approved right-of-way location for public enjoyment.

Groups shall be registered non-profits with a valid City of Seattle business license and all work performed must be original.

WHERE:

A proposed location will be announced six weeks in advance by the grantee. Review of location and activity by SDOT Special Events coordinator and all appropriate permits will be supplied by the Street Use division.

WHEN:

Begin in 2006.

HOW:

Funding for this program will come from *1% for Art* sources. SDOT to provide permit assistance, waive applicable fees and coordinate with Seattle Police Department.

Groups will be required to document the performance with video. Two copies will be provided to the Office of Arts & Cultural Affairs collection.



Street performance in Waterloo, Ontario.



Performance art in Amsterdam.

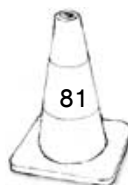
CONTACTS: Mike Shea with Traffic Management Special Events

LINKS: <http://www.cambridgema.gov/CAC/permits.html>

http://www.sfartscommission.org/programs/street_artists.htm

QUOTES: "Life has no rehearsals, only performances"

— Unknown



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: TINY ART GRANT

OPPORTUNITY:

The size of an artwork has nothing whatsoever to do with the meaning it can impart. Most public artwork favors the large (and thereby costly) forms of permanent sculpture at the exclusion of tiny gems that offer a more intimate experience. One of the most meaningful ways to discover artwork is to find it where you would least expect to.

RESOLUTION:

To compensate for this inequity, a grant program will be developed exclusively for the creation and installation of tiny artwork in the right-of-way.

WHERE:

Locations could occur anywhere in the right-of-way, but there are a limited number of areas that small artwork can affix itself to. Ideal locations would be on utility poles, lamp stanchions, guardrails, embedded in sidewalks, retaining walls, benches and signal control cabinets.

WHEN:

Begin in 2006.

HOW:

Location and street use permit to be coordinated and provided by SDOT along with installation expertise as necessary.

Funding provided by 1% for Art sources.



Charles Simonds' miniature city – eight inches tall



Siegfried Neuenhausen "Large Sequence" - seven inches tall.



Tom Otterness sculptures for New York subway platforms - 9 inches tall.

CROSS REFERENCE:

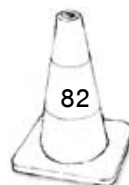
see Signal Box Poster Grant (Special Project)

CONTACTS: n/a

LINKS: www.gunk.org

QUOTES: *"There was a clay artist/sculptor who used to make enchanting small buildings and put them in unexpected places in NY City, a million tiny clay bricks making up buildings. I have forgotten his name (Charles Simonds) but I will always remember the unexpected pleasure of stumbling on one of these. From the second floor of the Whitney Museum, looking out the window you could see a tiny one in the corner of a window across 74th street, and it seems to me I saw one in the staircase of the museum, at eye level on the opposite wall as you descended.*

Anyhow, these were wonderful gifts to the public. There is nothing quite as wonderful as the unexpected gift."
—Elca Branman



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: MOBILE ART STUDIO

OPPORTUNITY:

As the official steward of the right-of-way, SDOT has the authority to issue permits for the placement of large objects on sidewalks and streets (examples include construction trailers, newspaper stands, dumpsters, portable toilets and etc). Therefore, an opportunity exists to occasionally allow the right-of-way to be a place for artist to communicate from a protected station.

RESOLUTION:

Provide a special permit opportunity to place a *Mobile Art Studio* in parking spots or on sidewalks (with property owner approval). The Studio will be an outpost for artists to conduct urban research, conduct civic dialogue, and receive criticism, document sidewalk activity and who knows what else. Artists who accept a stipend must provide a work of art to the City of Seattle Portable Works Collection or provide documentation of their experience in the *Mobile Art Studio*.

WHERE:

Locations must be approved by the SDOT Street Use Permit staff and adjacent property owners if locations are on the sidewalk.

WHEN:

Fabrication to begin in late 2005. The first studio placements could begin as early as summer 2006.

HOW:

Funding for the fabrication of the Mobile Art Studio to be provided under a separate Office of Arts & Cultural Affairs commission.

The structure will be constructed for lock down at night, solar powered, vandal resistant, summer month occupation only and lightweight.

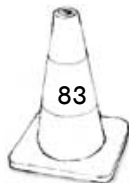
SDOT to provide expertise and labor in locating the Mobile Art Studio via boom truck. Street Use Permit fee to be waived for this program.

A system of rules will be established by a joint department committee to iron out insurance, placement restrictions, application guidelines, number of placements per year and vending issues,

CONTACTS: n/a

LINKS: http://www.ci.seattle.wa.us/transportation/stuse_vend.htm
<http://www.cityofseattle.net/arts/FirstThursday/plan.asp>

QUOTES: "I knew I belonged to the public and to the world, not because I was talented or even beautiful, but because I had never belonged to anything or anyone else."
— Marilyn Monroe



Project On Hold



Historic newspaper stand in downtown Seattle.



Historic newspaper stand in downtown Seattle.



Last existing newspaper stand at 3rd + Pike



Information booth on Occidental in Pioneer Sq.

Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: BRIDGE TOWER RESIDENCY

OPPORTUNITY:

The Fremont Bridge has four control towers and only one is being used for bridge control. One bridge tower is reserved for an eventual SDOT exhibition on the history of bridge tending. Two remaining bridge towers remain largely unused and are an excellent opportunity for summertime use.

RESOLUTION:

Establish a program by which writers, painters, poets, and musicians can get access to one of the spruced-up control towers for a two month period. Two residencies will be offered per year in June/July and August/September. SDOT to supply an electric combination lock for controlled access. Security and assistance provided by bridge tender. Benefits of this program include:

- Small, secure and inexpensive support for solitary work.
- Offers a unique perspective on the life of the city.
- Public support for artists without cost to the city.
- Program will make a great newspaper story.

WHERE:

Start the program at the Fremont Bridge in the northwest tower.

WHEN:

First residency to begin 2006.

HOW:

SDOT to provide basic clean-up, window washing, a desk and chair, a new lock and a light.

Application and selection to be coordinated by the Office of Art & Cultural Affairs with a SDOT employee (preferably a writer or poet).

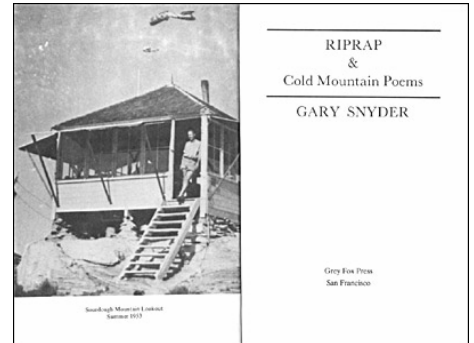
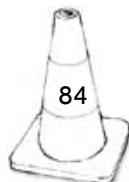
No stipend will be provided for this residency.

CROSS REFERENCE: none

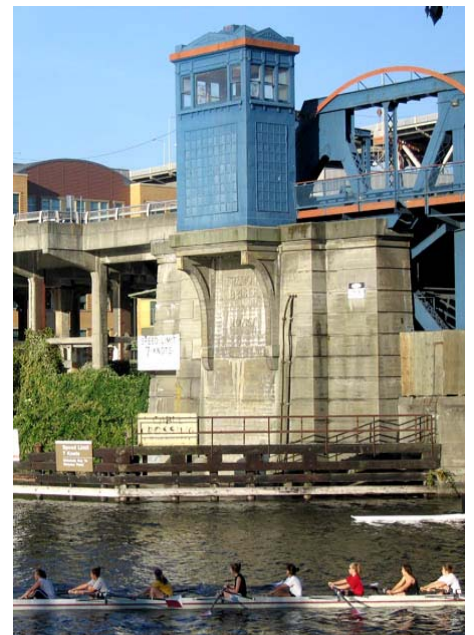
CONTACTS: n/a

LINKS: <http://www.ps1.org/cut/press/applicat.html>

QUOTES: "Writers are vacuum cleaners who suck up other people's lives and weave them into stories like a sparrow builds a nest from scraps."
—Garrison Keillor



Gary Snyder pictured during his residence at a NW fire lookout tower, where he wrote a book of poetry.



Proposed bridge tower as seen in summertime.



Interior view of an unused Fremont Bridge tower.

Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: POETRY ON POLES GRANT

OPPORTUNITY:

Utility poles throughout the city offer the ideal location and venue for short-format poetry.

RESOLUTION:

Install a small box with a rechargeable LED lamp that can house a poem. Offer four grants per year by competitive application for poets to produce work that will be placed inside weatherproof boxes on a rotating basis.

WHERE:

Begin with four pedestrian-oriented neighborhoods. Each neighborhood to receive one pole-mounted poetry box. Expand the program as appropriate.

WHEN:

Begin grant program in 2006. Have boxes fabricated in 2005. Artist to be hired by the Office of Arts & Cultural Affairs to design and fabricate the first five boxes (one kept as replacement and prototype for reproduction).

HOW:

SDOT will develop the design for the poetry box and coordinate installation at locations to be determined at a later date. The program will cover the production of four short form verses printed on card stock and distributed at locations around Seattle. The City retains the right to publish collected works in the future without profit. All other creative rights will be maintained by the poet.

SDOT to also rotate the poetry, install/maintain boxes, and develop a selection panel that meets annually.

The 1% for Art program will provide the funding for the grant

CROSS REFERENCE: see *Poetry Box* in the Toolkit

LINKS:

<http://www.poetrysociety.org/motion/index.html>
<http://transit.metrokc.gov/prog/poetry/poetry.html>

QUOTES:

"There's no money in poetry, but there's no poetry in money, either." – Robert Ranke Graves (b. 1895)

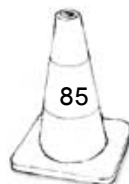
"The office of poetry is not to make us think accurately, but feel truly." – Frederick William Robertson



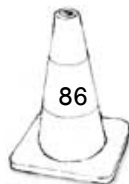
Illustration for proposed "Poetry Box"



Another form of poetry on poles in Australia
By Fiona Foley and Jane Laurence.



THIS PAGE INTENTIONALLY LEFT BLANK



Special Projects

CATEGORY: Annual Transportation Opportunities

TITLE: SIGNAL BOX POSTER GRANT

PROBLEM:

Flat and blank surfaces in the right-of-way are ideal victims of graffiti, posterage, stickers, and tagging. The City of Seattle spends over \$1,000,000 per year cleaning up after these nefarious activities. The signal control cabinet has three sides that are totally flat with no protrusions and are a permanent maintenance headache for the City.

OPPORTUNITY:

The signal box cabinets that are at intersections throughout the city are an ideal location for the display of artwork.

RESOLUTION:

Turn this urban eyesore into a legitimate venue for artistic expression by developing an artist-created poster program similar to that on the side of Metro Buses. An annual grant will be established for artists to submit designs that can be printed into a short print run poster series for placement on the largest side of functioning signal boxes. Consider modeling Seattle's program after the successful version already underway in San Francisco (see link).

WHERE:

At all high graffiti signalized intersections around the City.

WHEN:

Develop program and mounting system in 2005. First grants in 2006

HOW:

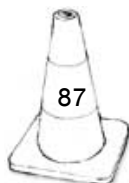
Provide a legitimate outlet for two-dimensional artists to display multiples of their work on sidewalks throughout town.

Funding to come from *1% for Art* or potentially from advertising revenue generated from applying the same format for commercial purposes (this would likely require a city ordinance). Revenue generated from advertising will be required to supplement the *Signal Box Poster Grant* only.

SDOT to outsource an appropriate-sized spring loaded frame and mounting system (see links).

LINKS: <http://www.sfartscommission.org/pubart/projects/market/kiosk/about.htm>
<http://www.displays2go.com/product.asp?ID=3658>

QUOTES: "Art does not reproduce the visible; rather, it makes visible."
— Paul Klee



The state of affairs currently.



The state of affairs currently.



Illustration of poster with wayfinding map.



Example of proprietary system showing spring loaded movie poster clip-frame. See links.

Special Projects

CATEGORY: One-Off Opportunities

TITLE: SDOT LOBBIES – FLOOR 37, 38, 39, 41



OPPORTUNITY:

The SDOT elevator lobbies have long needed improvement. The time has come for aesthetic enhancement for visitors and staff to be able to distinguish between floors and establish department identity.

RESOLUTION:

Hire artists and establish a budget from *1% for Art* top develop an artful scheme based on SDOT activities and services.

Examples:

Floor 37: Traffic signals and parking meters as a theme.

Floor 38: Comprehensive overview of all SDOT activities.

Floor 39: Bridge Construction and films from the Municipal Archive.

WHERE:

Accomplish one floor per year. Floor 41 to be last (if at all, since it is shared with other tenants).

WHEN:

Beginning 2005

HOW:

Hire artists from the Office of Arts & Cultural Affairs roster to develop schemes. Use signage as and photo-murals to visually link all SDOT floors

Funding to come from *1% for Art* sources.

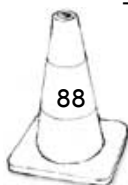
SDOT Director and division directors from respective floors will provide final design approval.



Illustration of proposal for 38th Floor (subject to change)

CONTACTS: Patrice Guillespie-Smith (project coordinator)

QUOTES: "If confusion is the first step to knowledge, I must be a genius."
– Larry Leissner



Special Projects

CATEGORY: One-Off Opportunities

TITLE: SDOT T-SHIRT AND HARD HAT STICKER

OPPORTUNITY:

Private contractor and SDOT transportation laborers have a nearly identical work uniform out in the right of way. This presents an opportunity for SDOT to increase its presence for citizens who don't even know that the city has a transportation department

RESOLUTION:

Hire an artist to develop a T-shirt and corresponding hard hat sticker that is an unmistakable emblem for the municipal transportation workforce and increases worker safety.

WHEN:

Begin process in 2005.

HOW:

The Office of Arts & Cultural Affairs can coordinate an open call for qualified applicants.

Designs to be approved by SDOT Director and T-Staff.

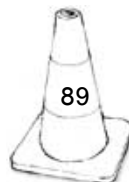
Production of T-shirts and Stickers to be paid for by SDOT funds.



Example of Fire Dept. T-shirt design



Unmistakable graphics



Special Projects

CATEGORY: One-Off Opportunities

TITLE: SDOT BRONZE INLAY

OPPORTUNITY:

There exists a sense of pride in the work that is accomplished by the SDOT Street and Maintenance crews. In days past, contractors were required to stamp their company name into freshly poured concrete sidewalks so that it could always be determined who built them.

RESOLUTION:

Hire a graphic artist to develop a prototype bronze emblem that can be cast into all concrete work that SDOT completes. The medallion should have date stamp, North arrow, the SDOT logo and a tag line such as "built with pride by..."

WHERE:

Wherever SDOT street crews have poured new concrete.

WHEN:

Start design and fabrication in 2005.

HOW:

Support the arts by hiring a local graphic artist from an open advertised call to design the initial map.

Date can be hand stamped at the maintenance yard prior to installation.



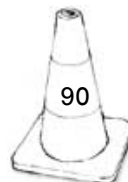
Examples of bronze survey markers



Example of old bronze inlay circa 1920



Example of contractor stamp



BOOK III: *sidewalk survey*



Survey Crew c.1952
Engineering Dept. Neg. # 43996

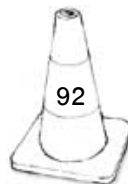


TABLE OF CONTENTS

BOOK I : *The Diagnosis*

ACKNOWLEDGEMENTS	3
EXECUTIVE SUMMARY	5
INTRODUCTION:	
Origins of the SDOT Art Plan	7
Structure & Audience	8
Objectives	8
Emerging Seattle	9
RESEARCH BACKGROUND + PROCESS:	
Research Methodology	10
Primer on Public Art	11
SDOT Art History	13
Other Generators of Public Art	14
Guerilla Artwork	15
TUNE-UP RECOMMENDATIONS:	
Overview of SDOT	19
Re-thinking Repeating Projects	20
1% for Art: Understanding the Finances	24
1% for Art: The Goal	25
Implementation Strategy	27

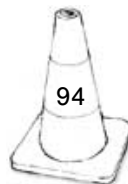
BOOK II : *The Toolkit*

INTRODUCTION	35
TOOLKIT:	
Preface / Matrix	39
Street Furniture Introduction	41
Surface Treatment Introduction	51
Art Object Introduction	59
Creative Option Introduction	66
SPECIAL PROJECTS:	
Preface / Matrix	73
Definitions	74

BOOK III : *Sidewalk Survey*

INTRODUCTION	95
VISUAL SURVEY	97
SURVEY INDEX	111
PUBLIC ART READER	115
BIBLIOGRAPHY	140
A Closing Poem by Lori O'Conel	141





Sidewalk Survey

INTRODUCTION:

The city sidewalk is home to a relatively short list of officially sanctioned objects that include lampposts, fire hydrants, garbage cans, signal control cabinets, benches, bike racks, newspaper boxes, postal boxes, bus shelters, parking meters, trees, grates, and cast iron utility covers. The overall quality, quantity and arrangement of these objects, known collectively as street furniture, constitute the principal character of city streets.

For most passive observers, the landscape of the right-of-way is strangely invisible. Certainly there are more important things to be concerned with like moving cars, curbs, slippery surfaces, panhandlers, shop windows, architecture, traffic lights and bicycle messengers. Yet, the gestalt does not go by entirely unregistered in the conscious mind. It is convenient to compare this phenomenon to the experience of attending a lecture, where the sequence of a words and phrases may be forgotten, but overall, a clear impression of the overarching themes is retained.

Comparatively, the overall impression of a walk through a Seattle neighborhood can range from great all the way down to terrible. While impressions are inevitably shaped by what is encountered along the way, there remains a substantial influence from the invisible background. One need only take a walk for a stretch of sidewalk along Mercer Street and contrast the experience to a walk through Post Alley

in the Pike Place Market to feel a palpable difference. Both are commercial environments inundated with cars, Dumpsters, broken sidewalks, utility poles and hatch covers, yet the arrangement of architectural scale, street furniture (or lack thereof), artwork, quality of construction, lighting and materials couldn't be more different.

Certainly the Post Alley experience is made more interesting because of the people and items for sale. Yet,

even at night when the people and goods are gone, the space retains its magic. So what is it that makes Post Alley and the Pike Place Market so universally appealing? A careful look at the elements that contribute to this invisible experience reveals a pattern closely resembling randomness, also known as a *messy vitality*¹. In other words there are portions of Post Alley that are ordered and rational intermixed with quirky elements,

artwork, bizarre conditions, intimate spaces, interesting materials and a collision of styles. Every conceivable nook and cranny is tailored for the pedestrian scaled experience.

To document the experience in its entirety would be exhaustive, and also outside the function of the SDOT Art Plan. In lieu of this, it would be worthwhile to identify some of the essential layers contributing to the overall experience with the purpose of loosening up possibilities for the way that SDOT will conceive of future right-of-way projects. Following this, will be a 13 page visual tour of the right-of-way landscape in Seattle, in the dual effort to catalogue the full range of possibilities (both good and bad) and provide a lasting record of the state of our sidewalks in 2005.



¹ Denise Scott Brown and Robert Venturi, *Complexity and Contradiction in American Architecture* (NY: Museum of Modern Art, 1969)

Sidewalk Survey

A careful look at the condition of the right-of-way in Seattle reveals a complex layering of objects that share the pedestrian realm. To clarify the discussion on this environment it is convenient to break it down into four distinct layers.

Layer 1: Planar surfaces

This is the primary armature that everything else operates or attaches to and can be described as the architecture of buildings and the surface character of the sidewalk, curb and street material.

Layer 2: Street Furniture

Composed of such familiar necessities as utility poles, benches, parking meters, signal control cabinets, etc.

Layer 3: Freedom of Expression

This is what the SDOT Art Plan primarily concerns itself with. These items include all forms of public artwork, guerilla art, postering, legitimate news boxes and other perplexing objects (see Survey).

Layer 4: Urban Blight

This is a catch-all category for advertising riff-raff and other forms of visual pollution such as sandwich boards, graffiti, mock "news boxes" (dating and apartment "journals"), tagging, and advertising signs stapled to poles (diet and moving companies).

SDOT is to be commended for doing excellent work in managing the functional aspects of Layer 2 and keeping in check the rogue elements in Layer 4. With Layer 1, SDOT has not historically made a great contribution, with the exception of helping to decide the location of parking garage entries, loading areas and street parking. The standard SDOT concrete sidewalk (Layer 1) is at best a neutral object and in certain instances can become a positive contribution to a neighborhood when treated specially, as described in several parts of BOOK II: *Toolkit*.

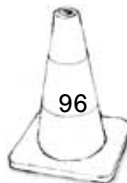
If the urban blight of Layer 4 is unregulated, it can have a corrosive effect on every layer above it. While most American cities recognize this, it wasn't so long ago that the laissez-faire approach to sidewalk management resulted in a degraded pedestrian landscape, i.e. New York and Detroit in the 1970s.

It cannot be emphasized enough, within the context of this plan and in the formation of any great place, the importance of developing Layer 3 with careful intelligence. If the elements of Layer 3 are prevented from developing, a city can spend untold dollars on Layers 1 and 2, resulting in a functional, yet lifeless, environment. Layer 3 is the outward manifestation of how seriously a city values its creative class. If this layer is regulated too carefully, it can result in a straight-jacketed appearance, or worse, contrived. Alternately, if this layer is left unregulated, the streetscape can become a free-for-all civic liability.

What is needed is a proactive regulatory system that is always pushing to encourage creative expression and the condition of a *messy vitality* without sacrificing the city's ability to defend itself against unreasonable lawsuits. The salient elements of Layer 3 that will lead to a vital and engaging quality of life are the same types of conditions that make the Pike Place Market so exquisite. These are:

1. High quality artwork in our most public locations.
2. Creatively control postering (prone to blight).
3. Reference an aspect of site history.
4. Preserve eclectic and mismatched surfaces.
5. Invert natural order and/or scale.
6. Riff on utilitarian objects that double as art or seating.
7. Embrace strange, colorful and textured objects.
8. Locate artwork in unusual and unexpected places.
9. Provide adequate places to sit and observe.

The following pages are a visual record of human creativity in the right-of-way in Seattle, 2005. This is not a record of all public art, just a record of all the basic types of artwork that physically occupy space in the right-of-way. Repetitive art objects, such as hatch covers, are minimally represented to save space. Graffiti-based creativity such as stencils, illegal postering and spray-can murals have been omitted to avoid conflict with municipal regulations; despite the fact that these art forms are defensible as human creativity, simply too much property damage occurs if any degree of tolerance is established. This survey represents a beginning with additions to be attached in subsequent editions of the SDOT Art Plan.



Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sculpture



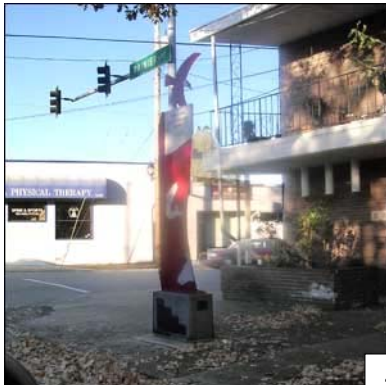
1



2



3



4



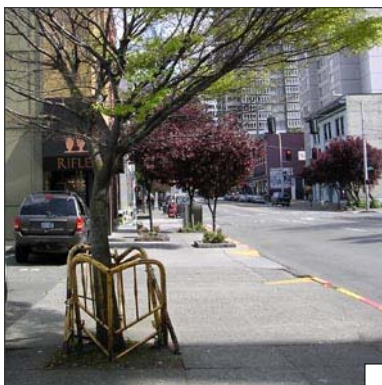
5



6



7



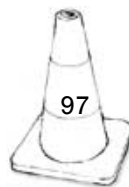
8



9



10



2005 SDOT ART PLAN



11

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sculpture



12



13



14



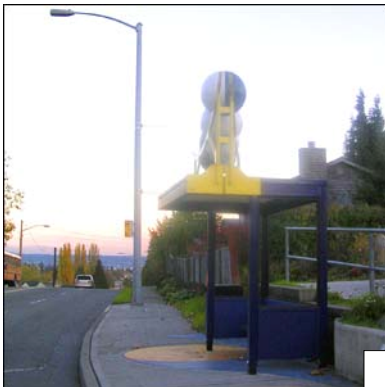
15



16



17



18



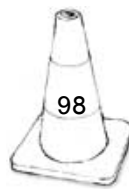
19



20



21



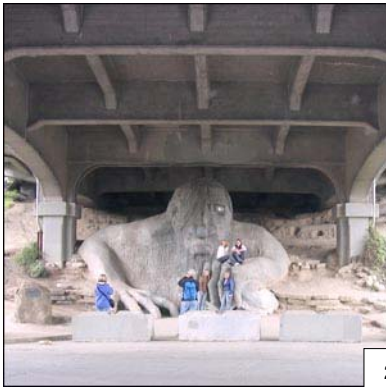
2005 SDOT ART PLAN



22

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Art and Bridges



23



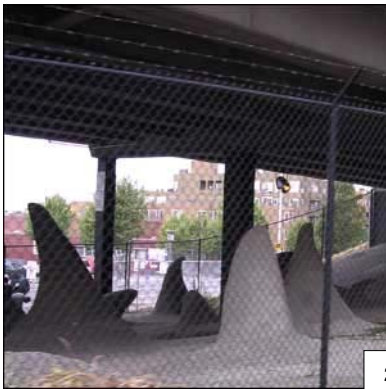
24



25



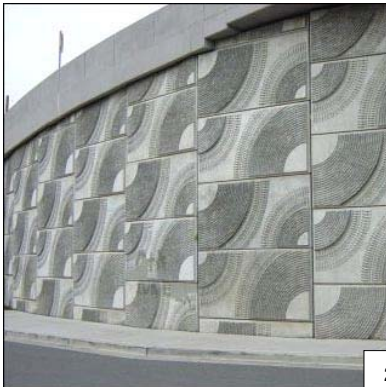
26



27



28



29



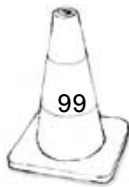
30



31



32



2005 SDOT ART PLAN



33

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sculpture and Kiosks



34



35



36



37



38



39



40



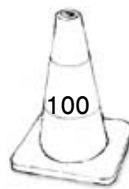
41



42



43



2005 SDOT ART PLAN



44

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: General Artwork



45



46



47



48



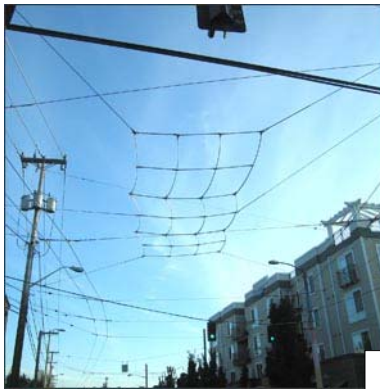
49



50



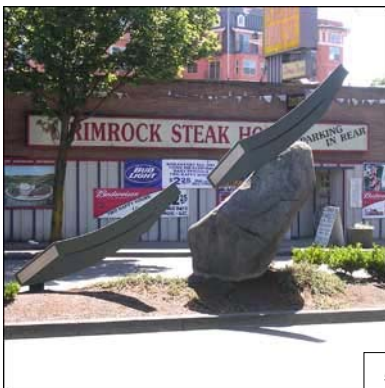
51



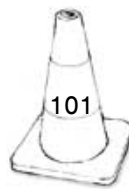
52



53



54



2005 SDOT ART PLAN



55

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sidewalk Art



56



57



58



59



60



61



62



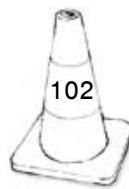
63



64



65



2005 SDOT ART PLAN



66

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sidewalk Art



67



68



69



70



71



72



73



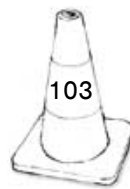
74



75



76



2005 SDOT ART PLAN



77

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Sidewalk Art and Murals



78



79



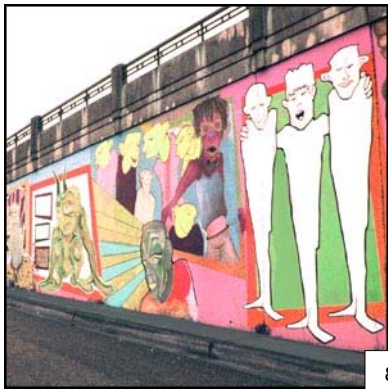
80



81



82



83



84



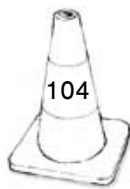
85



86



87



2005 SDOT ART PLAN



88

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Art on Poles



89



90



91



92



93



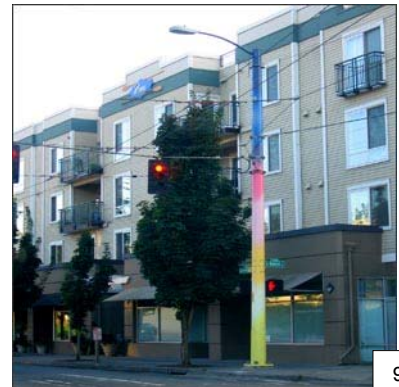
94



95



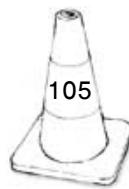
96



97



98



2005 SDOT ART PLAN



99

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Citizen Creativity



100



101



102



103



104



105



106



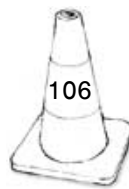
107



108



109



2005 SDOT ART PLAN



110

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Company Creativity



111



112



113



114



115



116



117



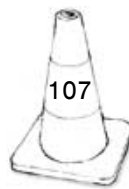
118



119



120



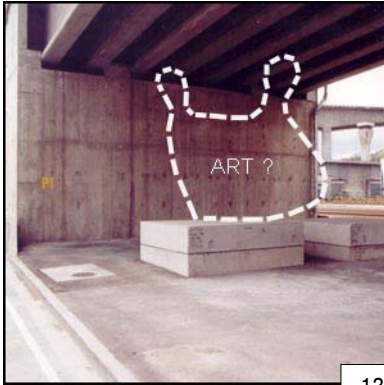
2005 SDOT ART PLAN



121

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Oddities



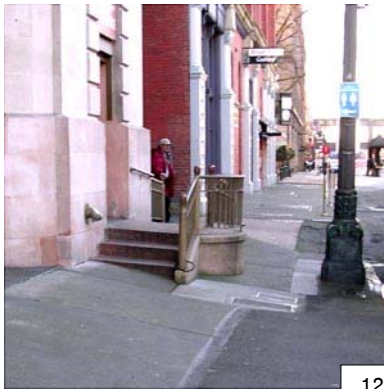
122



123



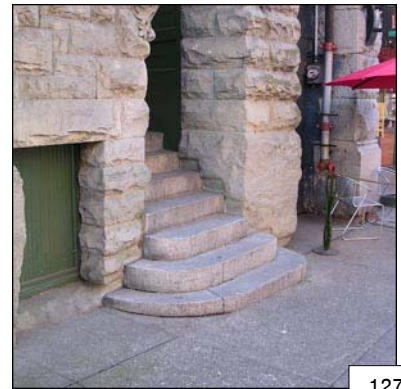
124



125



126



127



128



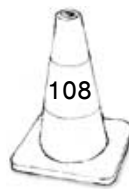
129



130



131



2005 SDOT ART PLAN



132

Sidewalk Survey

ART IN THE RIGHT-OF-WAY: Oddities



133



134



135



136



137



138



139



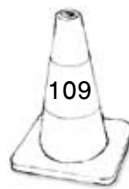
140



141



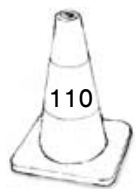
142



2005 SDOT ART PLAN



143



Sidewalk Survey

SURVEY INDEX

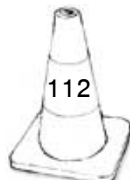
No.	Category	Artist(s)	Location	Title / Description
1	Sculpture	James Wehn	Denny & 5 th Ave	Traditional bronze sculpture of Chief Seattle
2	Sculpture	John Hoge	35 th Street & Evanston	"Fremont Rocket" playful rendition of a space craft
3	Sculpture	Richard Brooks	5 th & Stewart	Bronze rendition of John Harte McGraw (2 nd Mayor of Seattle)
4	Sculpture	Stuart Nakamura	Rainier Ave S + ?	Homage to animal intelligence
5	Sculpture	Linda Beaumont Stuart Keeler, Michael Machnic	(3) locations along Eastlake	"Dream Boats" - Steel and resin upside down boat
6	Sculpture	Jim Pridgeon + Benson Shaw	Western Ave & Lenora	"Angie's Umbrella"
7	Sculpture	Clark Wiegman	Beacon Ave S + Spokane St.	Stainless steel
8	Sculpture	Buster Simpson	1 st Ave near Battery St.	Tree fence made from headboards
9	Sculpture	UW students	Campus Parkway	Misc. steel sculpture on subject of free speech
10	Sculpture	Robert Shure	Was at 5 th & Pike	Homage to stuffed animal and corporate advertising; removed in 2004 after store bankruptcy
11	Sculpture	Buster Simpson	6 th & Denny	Recycled containers intended for native plants
12	Seating	Kurt Kiefer	2 nd Ave near Blanchard	Bench made from galvanized pipe
13	Seating	Buster Simpson	Post Alley & Stewart	Downspout planters and wall-hung driftwood bench
14	Seating	Buster Simpson	1 st Ave near Battery	Wilkinson sandstone stair seating
15	Seating	Buster Simpson	1 st Ave near Battery	Wilkinson sandstone and galvanized palette seating
16	Seating	Bill Will	2 nd Ave S. Ext & Jackson	Pink granite seating stones w/etched illustrations
17	Seating	Bill Will ?	Stewart in Pike Place Market	Wall-hung seating made from farming equipment
18	Seating	S. Keeler & M. Machnic	Genesee near Beacon S?	Colored paving & lunar phase sculpture on bus shelter
19	Seating	Art Institute Students	2 nd Ave near Madison	Bus shelter mural
20	Seating	?	California Junction	Bus shelter with stainless cut-out of electric trolleys
21	Seating	Pam Beyette	45 th near Phinney Ave	Bus shelter with steel cut-out of wildlife
22	Sculpture	Kate Wade	Pike St. & 7 th -9 th Ave	"Buzz Word" - illuminated boxes with historic photos
23	Sculpture	Steve Badanes + Others	Under Aurora on 36 th	Playful sculpture with life-size VW bug, "Fremont Troll"
24	Sculpture	Mowry + Colin Baden	Under Aurora on 36 th	Commemorating circus performance, "Wall of Death"
25	Bridge Painting	Fire Cruxent Studios	Under I-5 on Jackson	Painted columns carp & dragonfly designs
26	Bridge Painting	?	Under I-5 near Georgetown	Playful coloring & recycled tin lid motif
27	Sculpture	Dan Corson	Under Viaduct & Battery	"Wave Rave Cave" - temporary sculpture
28	Sculpture	Jerry Mayer	King Street Station	"Moto" - playful directional signage
29	Wall Relief	Vicki Scuri	Galer St. Overpass	Retaining wall pre-cast motif, "Wave Wall"
30	Sculpture	Vicki Scuri	Galer St. Overpass	Decorative lamp posts, "Sail Armatures"
31	Sculpture	Rodman Miller	Fremont Bridge Tower	Neon Sculptures of children's tales (one of two), "Rapunzel"
32	Sculpture	LeaAnne Lake & Tom Askman	Ballard Bridge	Sculptures of Ballard history (one of eight), "Ballard Gateway"
33	Signage	?	near Harbor Steps	Waterfront sidewalk gateway motif
34	Sculpture	George Tsutakawa	Maynard off of Jackson	"Heaven, Man, Earth" bronze sculpture
35	Sculpture	Heather Ramsay	3 rd Ave near Union	Steel/copper, "Pendulum Clock"
36	Sculpture	Lawney Reyes	Yesler & 32 nd	Galvanized memorial to Bernie Whitebear and Luana Reyes
37	Sculpture	Jean Johanson	Westlake & 6 th Ave	Bronze fountain at Westlake Square
38	Sculpture	Emil Venkov	N 36 th & Evanston	Bronze monument to Lenin
39	Sculpture	Daryl Smith	Broadway near Pine	Bronze stature of Jimmy Hendrix "Electric Lady Studio Guitar"
40	Kiosk	?	Rainier Ave S & Brandon	Decorative design for 3 sided kiosk
41	Kiosk	?	Pike & 10 th Ave	Salvaged materials and old telephone pole
42	Sculpture	Diana Falchuk	1413 Post Alley (near Pike)	Collage made from utility pole paper mosaics



Sidewalk Survey

SURVEY INDEX CONTINUED

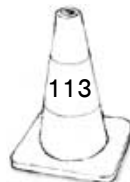
No.	Category	Artist(s)	Location	Title / Description
43	Kiosk	?	MLK & Othello	Cut steel community kiosk with dragon heads
44	Painting	?	5 th Ave S & Massachusetts	Painted signal control cabinet
45	Sculpture	?	Under Aurora (near Northlake)	Painted steel picture frame
46	Sculpture	Richard Beyer	N. 34 th & Fremont	Cast aluminum figures "Waiting for the Interurban"
47	Sculpture	Buster Simpson	Vine Street (btwn Western & 1 st)	"Cistern Steps" modeled after Michelangelo's Fresco
48	Gateway	Cheryl Leo-Gwinn	Beacon Ave & ?	Cut steel, concrete and tile gateway in median
49	Mosaic	Maggie Smith & Judith Roche	Pike (near 9 th)	Ceramic tile mural
50	Sculpture	Coyote Junior High	Cherry & MLK	Mosaic totems with flowers and birds in traffic island
51	A-frame	?	Pike (near 10 th)	Painting on A-frame sign (1 of many)
52	Sculpture	Carolyn Law	Eastlake & Shelby	Ceramic +and cable grid suspended above street.
53	Planters	Clark Wiegman ?	Beacon Ave (near Spokane)	Pre-cast decorative concrete planters
54	Sculpture	Michael Sweeney	Lake City Way NE (near 125 th)	"Gateway" concrete boulders with stainless lightning
55	Sculpture	Mark Lere	Emerson & 23 rd Ave W	Abstract sculptural seating, "Seattle Scatterpiece"
56	Mosaic	Clark Wiegman /Benson Shaw	Wallingford Way & Northlake	Colorful terrazzo treatment to pedestrian landing
57	Bronze Inlay	Jack Mackie	Multi-site along Broadway	Classic dance moves inlaid into concrete, "Broadway Dance Steps"
58	Bronze Inlay	?	Rainier Ave S. & Dawson	Bronze inlay representing trees
59	Poetry Inlay	?	Madison & 20 th	Poem incised on sandstone tablets
60	Inlay	Stacy Levy	Multi-site along Eastlake	Street name cornerstones in cast glass/concrete
61	Sculpture	Tom Jay	Fauntleroy(near ferry)	"Stream Echo" – multiple sculptural gestures in concrete
62	Manhole cover	Anne Knight	One of 13 locations in downtown	Shows map of Seattle cast onto iron hatch cover
63	Manhole cover	Chuck Greening	Yesler & 23 rd	"Meridian Archway" decorative cast bronze with poem
64	Manhole cover	Garth Edwards	One of 9 locations in downtown	Cartoon depictions of people looking up from hole
65	Tree Grate	G. Edwards, M. Hassinger V. Paquette, S. Pant, D. Rey	Multi-site downtown	Maple leaf design
66	Bas Relief	Donald Crabtree	5229 Ballard Ave NW	Depicting Ballard industrial themes
67	Bas Relief	Susan Point	North side of Qwest Field	Cast iron inlay into concrete showing four cultures of the world
68	Concrete Inlay	Kurt Kiefer	2 nd Avenue in Belltown	References boardwalk in colored concrete inlay
69	Tile Mosaic	None	Along Broadway Business Dist.	Decorative pattern with addresses
70	Colored Conc.	None	Main & 2 nd Ave S	Colored concrete for highlighting park boundary
71	Colored Conc.	Robert Yoder	Royal Brougham at Stadium	Decorative abstractions in colored concrete
72	Colored Conc.	?	Lake City Way Business Dist.	Running color stripes along storefronts
73	Stone Pattern	?	Pine St. & 4 th Avenue	Three colors of granite unit pavers arranged in geometric patterns
74	Sidewalk Paint	Steve Jensen Studio	10 th Ave E (near Pike)	Decorative sidewalk design in front of artist's studio
75	Cast Glass	?	Maynard (south of king)	Decorative yin/yang pattern in sidewalk skylight
76	Colored Asphalt	?	Pine St. btwn 3 rd & 4th Ave	Bus stop island decoratively patterned to increase safety
77	Steel Inlay	?	Pike St. & 11 th Ave	Four corners with black concrete & mica sprinkles
78	Bronze Inlay	?	Fremont Ave & 35 th Ped Island	Wrinkled reproduction of Fremont Times newspaper
79	Mosaic	?	Fremont Ave & 34 th	Sidewalk inlay announcing office building
80	Ceramic Inlay	?	California Junction W. Seattle	Decorative tile work depicting electric trolley line history
81	Bronze Inlay	?	Western Ave & Seneca St.	Cast bronze reproduction of duck foot steps
82	Ceramic Tile	Students	California Junction W. Seattle	Bench and planter decorative tile work craftsman sidewalk
83	Mural?	At-risk youth	Ballard Bridge approach (N)	Street Smart Art project lead by Sandra Valencia
84	Mosaic Mural	Wilbur Hathaway + Others	Elliot Ave & Broad St.	Decorative design relating to gardening using salvaged tile
85	Mural	Wally Glenn	Aurora Ave & 38th St.	Panorama of Seattle



Sidewalk Survey

SURVEY INDEX CONTINUED

No.	Category	Artist(s)	Location	Title / Description
86	Mural	Billy King	Post Alley (near Yesler)	Painted on former sliding fire shutter
87	Mosaic	Kevin Spitzer	13 locations near Roosevelt	Utility columns wrapped in marble mosaics
88	Ceramic Inlay	Elizabeth Conner	Several locations near REI	Photo transfer onto ceramic tile set with sidewalk cracks
89	Armature	Kurt Kiefer	Sites along 2 nd Ave in Belltown	Sculptural theme to hold fixtures, clocks and signage
90	Sculpture	?	Henderson & 52 nd Ave S	Public art along SDOT pedestrian pathway
91	Sculpture	Meng Huang & Heather Achey	Multi-site in the Int'l District	Chinese dragons around perimeter of the ID
92	Sculpture	Beaumont, Keeler, Machnic	1 st Ave btwn Madison & Marion	"Fire" referencing the history of the Seattle Fire
93	Signage	Fremont Arts Council	Fremont Ave & 35th	Directional signage to faraway places
94	Sculpture	Jennifer Dixon	Leary Ave. (near Market)	Bergen Place Park, "Witness Trees"
95	Lamp	Unknown Designer	1 st Ave & James	Ornately sculpted lamp post.
96	Sculpture	Lezlie Jane	Beach Drive West Seattle	"Weather Station" with interpretive signage
97	Creative Color	Carolyn Law	Eastlake & Shelby	Metro utility poles painted in bright colors
98	Sculpture	?	Beacon Ave & Lander	Steel sculpture in place of lamp post banners
99	Sculpture	Carolyn Law	Multi-site along Fairview	Driftwood attached to colored KC Metro Utility poles
100	Seating	Citizen	35 th & Fremont Pl	Large boulder for seating and steel pyramid sculpture
101	Seating	Citizen	2 nd Ave (North of Blanchard)	Seating around cedar trees
102	Seating	Citizen	9 th Ave (Near John)	Planters and seating with industrial materials
103	Seating	Citizen	Harrison (near Eastlake)	Seating made from timber and culvert pipe
104	Seating	Citizen	Thomas (near Bellevue)	Birdhouse place atop unused utility pole stub
105	Seating	Citizen	41 st Ave E (near Madison)	Bench and tree planter from concrete masonry units
106	Decorative	Developer	Wall St btwn 1 st & 2 nd Ave	Re-used granite curbstone used vertically as planter edge
107	Glass Inlay	Citizen	Eastlake (near Harrison)	Glass spheres seat into concrete
108	Misc. Inlay	Citizen	2 nd Ave (near Blanchard)	Misc. curio set into concrete vestibule
109	Drawing	Citizen	unknown	Chinese dragon, Go game board and insect drawn in concrete
110	Painting	Citizen	Brandon (near Airport Way)	Op-art painting fastened to utility pole
111	Bas Relief	Small Business	Leary Way & 36 th	Ceramic relief design and decorative steel guardrail
112	Signage	Corporate	Multi-site near Yale & John	Directional signage on poles, with copper and stones
113	Seating	Small Business	35 th (near Fremont Ave)	Rolling table with stools and garbage can wrapping post
114	Telephone	Small Business	Leary Way (near 42 nd)	English phone booth place on sidewalk
115	Wall	Citizen	Eastlake & Boston	Former cobblestone used as retaining wall
116	Seating	Citizen	Harvard & Roy	Building remnants used as neighborhood seating
117	Advertising	Corporate	All over town	Qwest public phone booths used as advertising real estate
118	Guardrail	Corporate	Jackson & 2 nd Ave S	Burlington Northern decorative iron guardrail remnant
119	Clock	Small Business	2 nd & Pike	Jeweler's clock with delicate glass case
120	TV	Corporate	Occidental (near stadiums)	Outdoor television for advertising purposes
121	Found Art	Small Business	Seaview Ave (near 77 th)	Driftwood sculpture placed along street for general interest
122	Oddity	Port of Seattle	Harbor Island	Mysterious concrete plinths – ready for Art?
123	Oddity	SPU?	Beacon Ave	Mysterious bright yellow concrete bollard or marker or Art?
124	Oddity	Parks Dept	Occidental (near Main)	Mysterious drinking water base
125	Oddity	Fire Department	Main St. (near 2 nd Ave S ext.)	Unusual steps and ramp allowed in right of way
126	Oddity	Parks Dept	Alki Ave SW (Multi-site)	Mysterious lack of guardrail and handrails
127	Oddity	unknown	Yesler (near 1 st Ave)	Unusual steps allowed in right of way (no handrail)
128	Oddity	unknown	1 st Ave (near Yesler)	Unusual steps + guardrail condition
129	Oddity	City Light	Leary near (14 th Ave NW)	Strange left over conduit + pedestal (Art?)



Sidewalk Survey

SURVEY INDEX CONTINUED

No.	Category	Artist(s)	Location	Title / Description
130	Oddity	Guerilla	1 st Ave near Pike	Perplexing signage
131	Oddity	unknown	unknown	Strange left over
132	Oddity	City Light	Denny (near Broadway)	Strange left over pedestal
133	Oddity	Gas Company?	50 th (near Meridian)	Curious and well made pipe
134	Oddity	KC Metro	Broadway (near Denny)	Mysterious aluminum pedestal
135	Oddity	SDOT	5 th Ave (near Prefontaine)	Strange protective device – removed 2/2005
136	Oddity	SPU	Republican (near 9 th)	Sculptural looking vent pipe
137	Oddity	unknown	Yesler (near Post Alley)	Unusual collection of stand pipes
138	Oddity	SDOT	Post Alley + Virginia	Sculptural installation of bike racks
139	Oddity	City Light	Bay St. + Elliott Ave	Sculptural column wrapping
140	Oddity	SDOT	5 th Ave (near Cherry)	Strange left over tree stump
141	Oddity	Citizens	Post Alley (near Pike)	Bubble gum mosaic mural
142	Oddity	unknown	Harrison (near 15 th)	Left over lamp post base
143	Oddity	City Light	Terry Ave + Thomas	Wood utility pole stump with signage bits

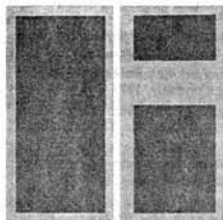


PUBLIC ART READER:

Excerpts about art in the Right-of-Way

ARTWORK NETWORK

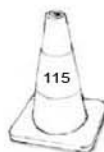
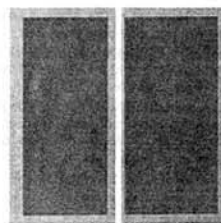
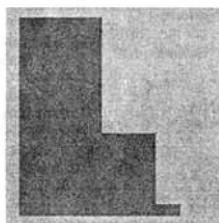
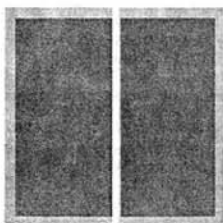
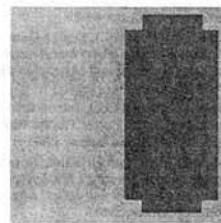
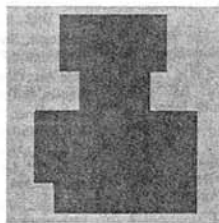
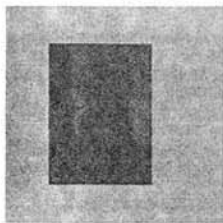
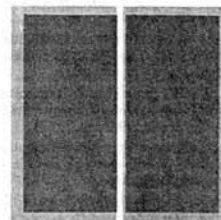
A PLANNING STUDY FOR SEATTLE: ART IN THE CIVIC CONTEXT



City of Seattle © 1984
Charles Royer, Mayor

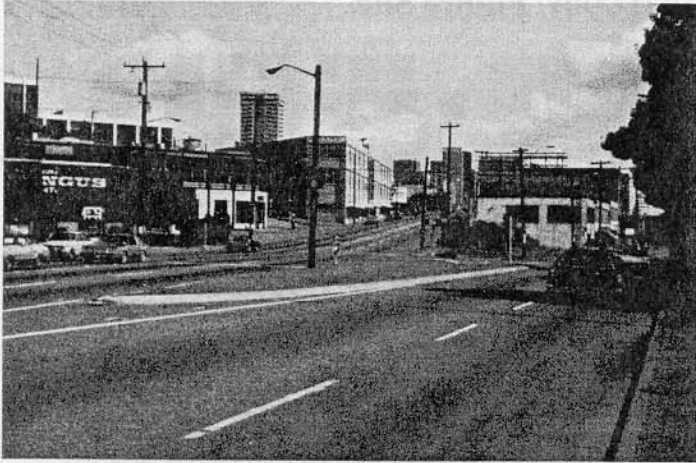
Seattle Arts Commission
Carl Petrick, Executive Secretary

Sponsored by the Art in Public
Places Program with funding by
Seattle City Light
1% for Art and the
National Endowment
For the Arts, a federal agency.



LOCATION: Elliott Way and Western Avenue

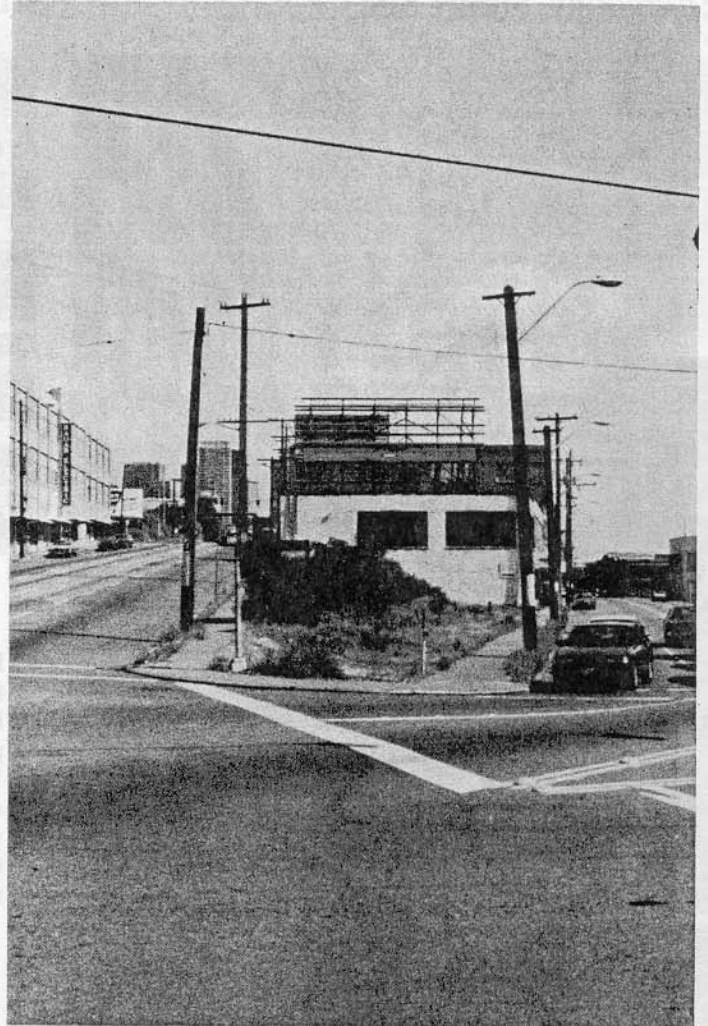
SITE CATEGORY: Priority Site



This neglected point of land, formed by the intersection of two arterials, provides access to downtown from Magnolia and Ballard. An artwork created for this site could mark an entry to downtown.

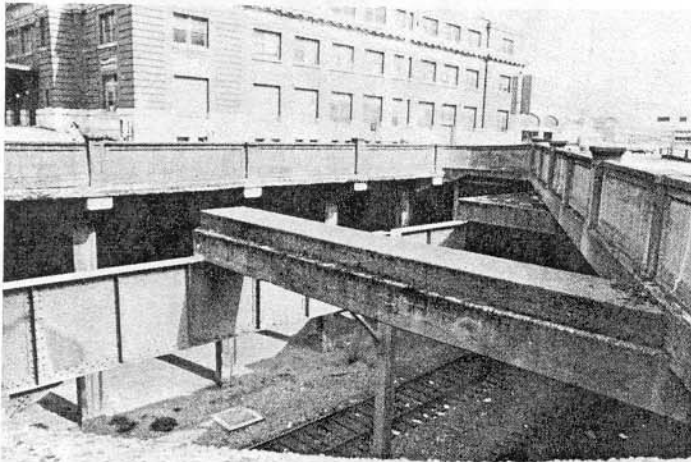
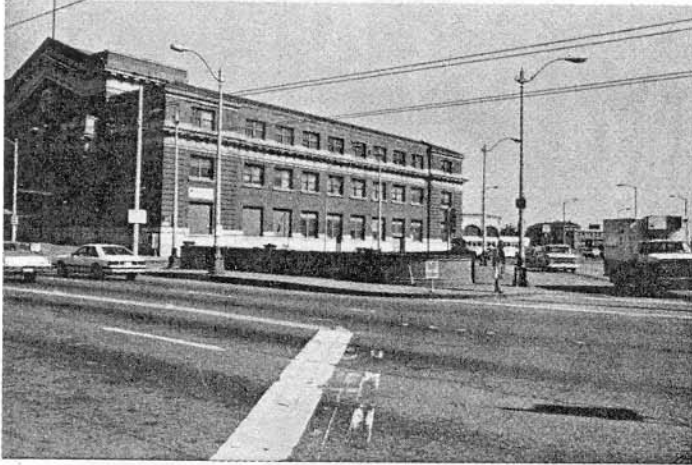
SPECIAL CONSIDERATIONS:

- Southbound traffic diverges here, either rising to the left on Western Avenue or continuing on Elliott Way. These different orientations to the site suggest a work with multiple perspectives.
- An uninviting bus shelter on the eastern edge of the site, and a prominent billboard just south of the site, might be incorporated in the artist's development of the site.
- The asphalt street triangle just north of the grassy triangle should be considered part of the site.
- A City Light Capital Improvement Project is proposed for Elliott Way.



**LOCATION: Second Avenue Extension,
Fourth Avenue South, and
South Jackson Street**

SITE CATEGORY: Priority Site



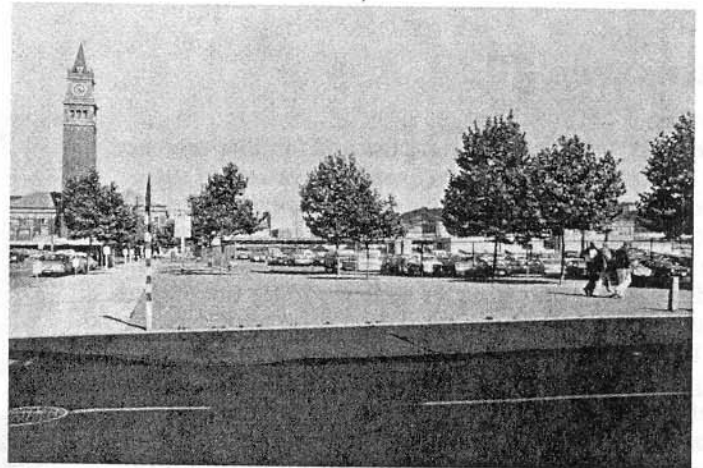
A rather unusual street triangle is formed by the intersection of the Second Avenue Extension, Fourth Avenue South, and South Jackson Street. A sidewalk and small four foot wall form the triangle's perimeter. With the exception of a few beams, the triangle is open to the railroad tracks below.

SPECIAL CONSIDERATIONS:

- The Union Street Corridor (see draft LUTP) could influence the availability of this site.
- The train tracks below the site are in use, and could add another dimension to an artwork.

**LOCATION: South King Street and
Occidental Avenue South**

SITE CATEGORY: Priority Site



At the northwest corner of the Kingdome parking lot, a small triangle of City land sits unused. Thousands of people walk past the area on their way to the Kingdome or to seasonal events in Pioneer Square.

SPECIAL CONSIDERATIONS:

- The site would sit at the end of the proposed Occidental Street Park extension. In proposing new sites for artwork at each end of the pedestrian mall (see previous site recommendation), we envision an art corridor for this major access to the Kingdome.

Our primary site recommendations, illustrated in the previous section, reflect our thinking about the city and the potential for art to become a contributor to its vitality. Our ideas about the city as a network of interrelated activities and familiar public places led us to view even very common features such as sidewalks and store windows as having a wealth of possibilities for public art. During our research, we realized that there were many potential art sites downtown which would not make our final recommendations list, yet seemed too rich to pass over entirely. This appendix offers a sample of these supplementary sites as a contribution to the Arts Commission's downtown site bank.

We divided these supplementary sites into three categories: sites that are part of the existing streetscape, sites in transition, and a special category of hillclimbs, plazas, and atriums.

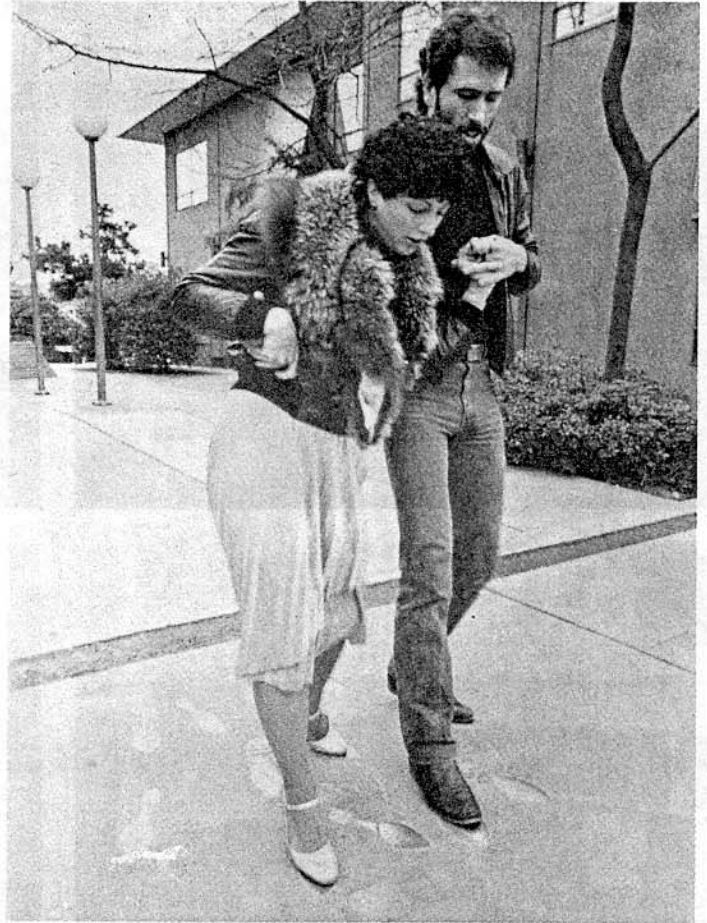
STREETSCAPE

Sidewalks:

Sidewalks, with their constant use and familiar presence, could be explored by artists as linear sites or sets of sites. For example, artist Jack Mackie chose to incorporate pedestrian movement into his work by imbedding bronze dance steps along several blocks of sidewalk on Seattle's Broadway Avenue, inviting his audience to try out the fox-trot and other dance steps. Artist Don Scott continues to place bronze "Benchmarks" in a number of sidewalks throughout the downtown area as an artistic transformation of the familiar surveyor's benchmark. The Arts Commission might initiate a program to install plaques and timecapsules in sidewalks and along other well-traveled paths. The plaques could be historical, aesthetic or literary in nature, marking significant events or ideas that would otherwise go unnoted.

Alleys:

Although used primarily as service corridors, some alleys, such as Post Alley, the alley west of Nordstroms, and the alley intersecting People's National Bank, are designed for pedestrian use. As small environments, these alleys might provide artists with fertile ground for the development of temporary or permanent projects. Artist Buster Simpson has used Post Alley, with its socio-political history, as a springboard for ideas, and as a site for a variety of installations over the years.

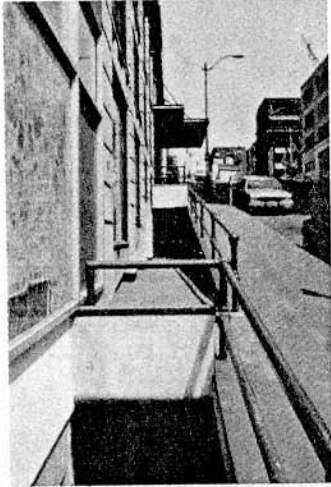


1

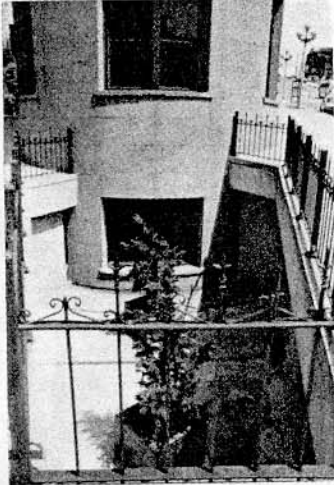


2

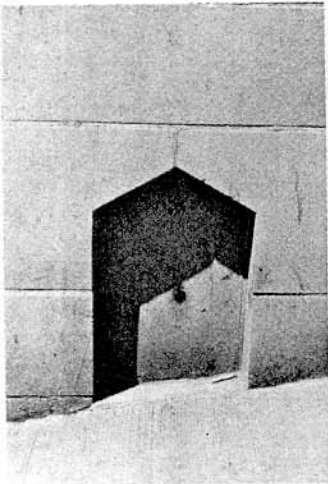
1. Jack Mackie, *Dancers' Series: Steps*, Broadway, Seattle, Wa., photo: Charles Adler
2. Buster Simpson, *Post Alley Posting Wall*, Post Alley, Seattle, Wa.
3. Central Building, Columbia Street and 3rd Avenue, Seattle, Wa.
4. 400 Yesler Building, Seattle, Wa.
5. YMCA, Marion Street and 4th Avenue, Seattle, Wa.
6. 400 Yesler Building, Seattle, Wa.
7. Charles Simonds, *Dwelling—Urban Installations*, photo: Courtesy of Phoenix Art Museum, photography by Vermillion



3



4



5



6

Areaways, Lightwells, Niches and Pedestals:

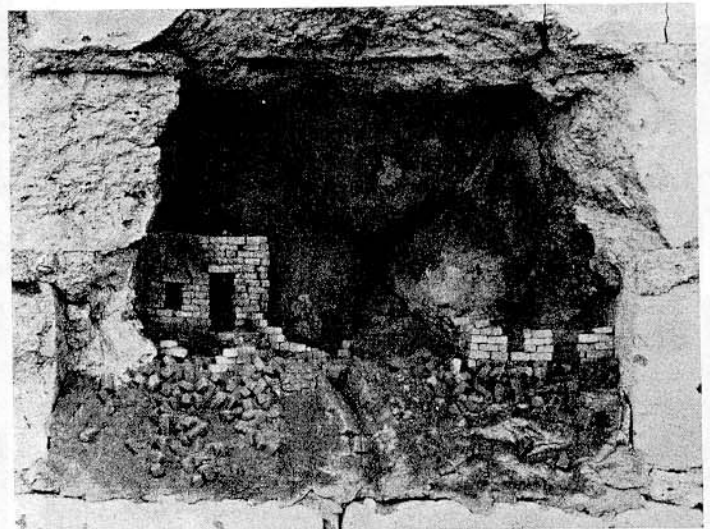
Because of Seattle's steep topography, many older buildings have areaways and lightwells to provide access and light to subgrade floors. The site's natural tendency to amplify low-grade sound suggests the possibility for sound installations. Below-street-level sites might also provide an unusual potential for subterranean works of art.

The small niches and recesses of older buildings provide an opportunity for smaller works of art. Artist Charles Simonds often uses building niches and ledges to host his mythological villages and ruins.

In addition to lightwells and niches, an architectural feature also found on older buildings is the pedestal. While one often thinks of this feature as supporting artworks, those which we discovered sit empty.

Street Level Display Windows:

For some time, display windows have been used as occasional sites for temporary projects. In Seattle, Nine One One and Art in Form provide space on a revolving basis for artists to create works that are seen by a substantial number of people. Vacant windows suggest the potential for artworks to revitalize a storefront or the surrounding street life. With the cooperation of merchants and property owners, artists could expand these opportunities to include performance. Display windows also offer a



7

8. Art in Form, 2nd Avenue and Bell Street, Seattle, Wa.
9. Jack Mackie, Buster Simpson, 1st Avenue Project, First Avenue, Seattle, Wa.
10. Water Clock, Rome, Italy

chance to create works of a delicate or ephemeral nature: works that would not usually be appropriate for an unprotected public site.

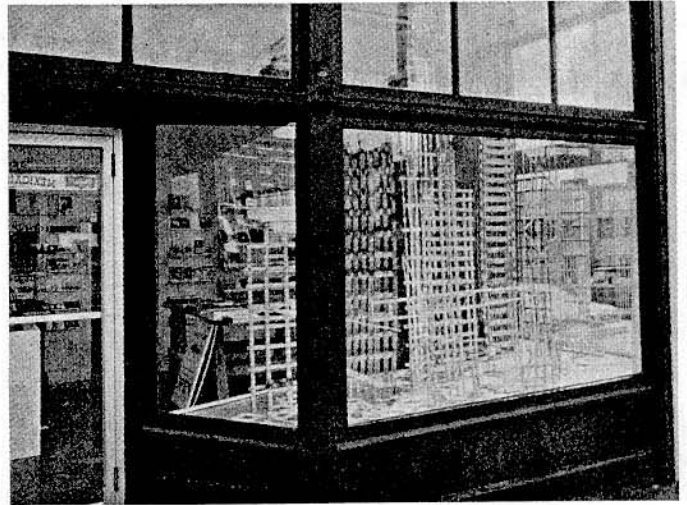
Kiosks and Clocks:

Artist-designed posting boards or kiosks for information on arts events might be constructed for the downtown. Public clocks, already a prominent feature of many urban streets, might also be an appropriate object to be created by artists.

Bus Shelters:

Seattle's downtown bus shelters are another familiar feature whose potential for art is largely unexplored. Two artists who have considered bus stops and their implications are Jack Mackie and Buster Simpson. Along a stretch of First Avenue, these artists are implementing a street tree and seating plan that will create small encompassing environments for bus stops.

The proposed Third Avenue Transit Tunnel and improvements will provide an excellent opportunity for artists and designers to integrate art into the stations and pedestrian paths. METRO is considering the installation of video monitors to provide riders with up-to-date information on bus schedules, which might provide a unique opportunity for video artists to create informational or purely aesthetic "programming."



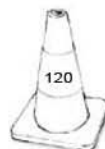
8

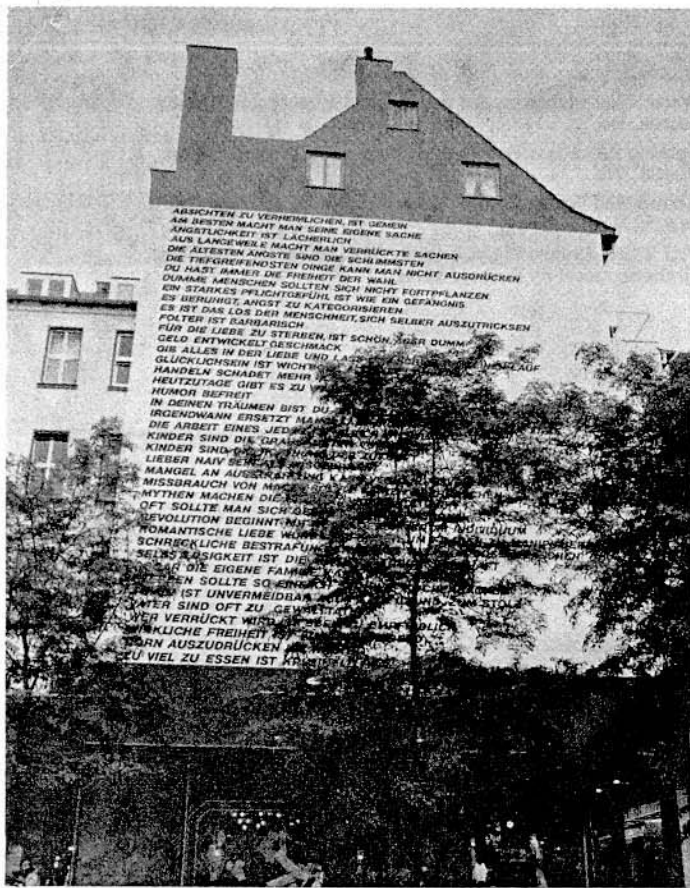


10

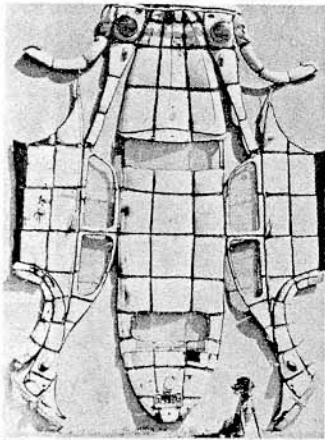


9





11



12



13



14

SITES IN TRANSITION

Walls and Billboards:

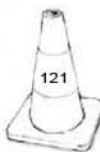
Blank walls and billboards have become traditional sites for artists' projects and deserve continued exploration by artists. Some extensions of the traditional painted image are Krzysztof Wodiczko's projected photographic images on buildings (see *The Public Presence of Art*), Jenny Holzer's prose "truisms" on a variety of facades, and Dustin Schuler's three-dimensional "trophies" for walls.

Water Tanks:

Seattle's older buildings sometimes used gravity-fed fire protection systems which required large water tanks on the roofs. Many of these tanks or the platforms that once held the tanks remain, providing a ready-made structure for temporary artworks. The platforms are widely visible and occur with surprising frequency. In some instances, groups of up to five platforms or tanks can be seen from one vantage point. We recently observed a Manhattan water tank wrapped in gold lame cloth which made a stunning transformation of the ordinary into a work of art.

Parking Lots and Booths:

Artists as diverse as Gene Davis and the group SITE have transformed parking lots into artworks by painting or manipulating the asphalt surface itself. Parking attendant booths offer another kind of unusual urban site for art installations. These booths, many in disrepair, range in style from concrete block boxes to more architecturally elaborate buildings. Creating artworks for these spaces would not only provide citizens with an unexpected glimpse of art, but would help renovate some of the declining structures. Protected from urban vandalism, delicate or intricate installations could be viewed through the windows while the booths' exteriors could complement or call attention to the work within. Artist Edward Kienholz has recreated similar urban structures such as "Barney's



Barbara Gladstone Gallery

12. Dustin Schuler, *Auto Pelt*, 63 V.W.
13. Water Tank Platform, 3rd Avenue and Washington Street, Seattle, Wa.
14. Parking Attendant Booth, 2nd Avenue and Virginia Street, Seattle, Wa.
15. Abandoned Foundation, 7th Avenue and Olive Way, Seattle, Wa.
16. 1111 Third Avenue Plaza, Seattle, Wa., sculpture by Robert Graham, mural by Richard Haas

Beanery” to create artistic scenarios within, and one could imagine a permanent installation in one or a series of these booths.

Vacant Buildings — Foundations:

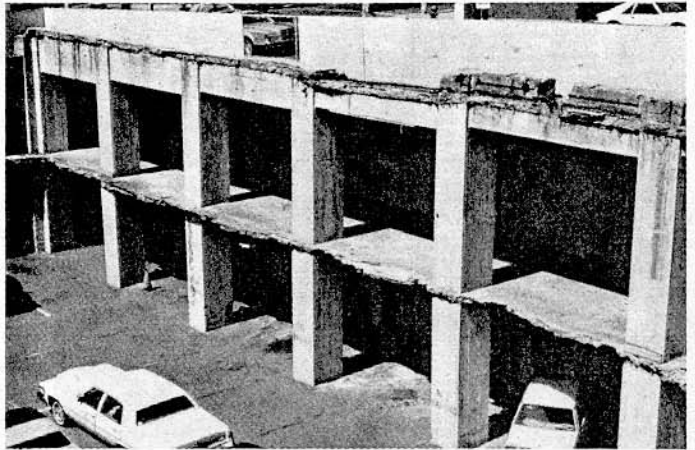
Vacant buildings scheduled for demolition could become sites for temporary art projects. The building’s eventual demise would free artists to make major experimental alterations in the structure. The circumstances surrounding the building’s condemnation might lend themselves to artworks of an historical, sociological or political nature. In England, artist Gordon Matta Clark altered old buildings by extensive interior cutting to create a kind of “archeological” sculpture.

When a building is razed, sections of foundation sometimes remain, creating a subgrade amphitheater. These might easily function as sites for a variety of temporary artworks and offer settings dramatically distinct from the plazas of the surrounding office towers.

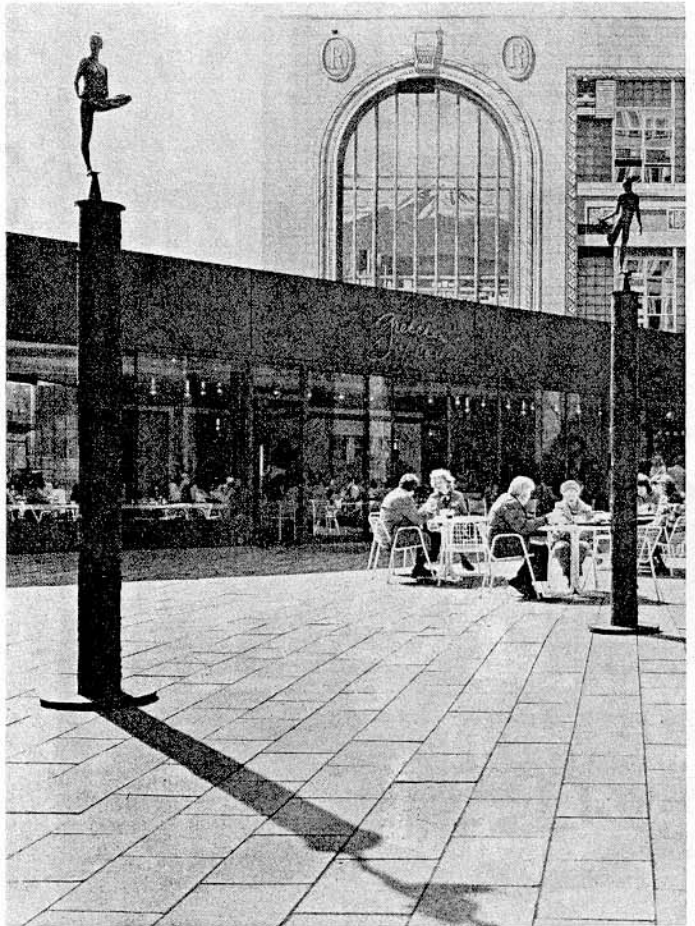
HILLCLIMBS, PLAZAS AND ATRIUMS

As First Avenue and the waterfront continue to develop, pedestrian hillclimbs, encouraged in the draft LUTP as a means to “help pedestrians conquer the steeper downtown streets,” will become more prevalent. Hillclimbs, with their small scale and pedestrian focus, present opportunities for artists to become involved in their design, continuing the Arts Commission’s successful artist-design team program.

There are a number of privately-owned public plazas and atriums throughout downtown Seattle that have ample and interesting spaces capable of hosting a wide range of art projects and events. The Downtown Seattle Association has already utilized some of these plazas for temporary artworks and performances during its successful “Out to Lunch” series. The use of public plazas and atriums for both conventional and unconventional artistic projects should be further encouraged.



15



16



EVERYBODY'S ART

LONG-TERM SUPPORTERS OF TEMPORARY PUBLIC ART

Patricia C. Phillips

Originally published in *Public Art Review* magazine

Long-term support for temporary art may sound like an oxymoron, but organizations around the nation are engaged in this very endeavor. In Chicago, New York, Minnesota, and Northern California, groups have been providing a framework for this essential, yet ephemeral art form.

The myriad organizations that have emerged in the past 20 years to support and stimulate public art generally fall into two categories, both indispensable to each other. Throughout the nation there are city, state, and federal percent-for-art initiatives which designate a part of a construction budget for the acquisition or production of public art. There also are many other agencies, working more autonomously, that have enabled the successful distribution of permanent public art. The other group of organizations, frequently receiving both public and private funding, has accepted an alternative role in contemporary public art. These vital, agile organizations provide opportunities for artists to create temporary work in cities, communities, and other urban spaces. While the landscape of permanent works provides people with a repository of visions reflecting the changing conditions of public life, temporary work functions in a field of speculation that may identify how the unpredictable branches of reality might grow.

Over the years, I have been an enthusiastic advocate for temporary projects because the lessons provided and the issues raised are valuable for artists and arts agencies, not to mention the communities and constituencies that may serve as the site, subject, and audience of the art. While all arts organizations are always at risk—vigilance, vision, and perseverance are the name of the game—the agencies that encourage ephemeral work always seem a little more fragile—perhaps more vulnerable when arts funding is on the decline. After all, skeptics may ask why the money used to support a program or project that is willfully short-lived cannot be used to produce a lasting project—isn't this a more sound investment? And philosophically, isn't permanent work a more essential engagement of a site and commitment to a community? There is a place and a need for both enduring and ephemeral public art so that stability and speculation, practice and theory, enduring values and more topical issues can ensure that public art does not become too platitudinous or inscrutable to the audiences it once set out to reach. The point is not to identify and consolidate a "public art audience" as if it were one step removed from a museum audience, but to encourage a range of public art practices that engage different audiences—for different durations and situations. The relation of "public" and "audience" remains a puzzling question; by looking more critically at the dynamics and contrasts of enduring and ephemeral projects, we may begin to understand how a new conception of audience functions as the critical idea of public art in the late twentieth century.

Activating Culture

In 1983, Sculpture Chicago was formed to bring the practice and production of art normally encountered in the haven of the museum or gallery into the streets. The organization began by sponsoring biennial juried exhibitions for emerging artists to create their work for public view. Assembled at a single outdoor site, "Public View" was a focused, centralized initiative—not so dramatically different from the conditions of the gallery or museum. In the late 1980s more recognized artists including Vito Acconci, Judith Shea, and Richard Serra were invited to Chicago to create works on the Equitable Plaza, a busy center-city site. With the exception of Acconci's "Floor Clock" (a wry look at time and space as the rotating hands of a clock periodically swept participants off the plaza benches), which was re-sited at another plaza, all of Sculpture Chicago's summer projects were temporary.

A decade after its thoughtful, if cautious, beginnings, the organization radically departed from its previous conception and practice of ephemeral public art. Independent curator Mary Jane Jacob, expanding on the innovations she began in Charleston, S.C. with "Places with a Past: New Site-Specific Art in Charleston" (1991), constructed a decentralized, process-oriented temporary public art program called "Culture in Action." Eight artists and artist teams developed projects based on a particular conception of community. Whether community was identified as the women of the city, people with AIDS, residents of a housing project, employees at a factory, or teenagers in a particular neighborhood, many "Culture in Action" artists worked in contexts far from the city center, producing work that was possibly consumable, alterable, educational, or "eventful."

Critics, artist, curators, and arts administrators have been discussing—even arguing about—"Culture in Action" since its inception. Even before the ephemeral projects concluded or disappeared, skeptics were asking, "Where's the art?" The complex nature of its realization has only fanned the flames of controversy.

This radical project left few assumptions about public art, perception, distribution, and the roles of artists – and curators – unchallenged. Whether it can serve as a blueprint for other cities and communities remains to be seen. Can such powerful, often unruly ideas flourish at other sites without the vision and tenacity of the originator?

Sculpture Chicago's "Culture in Action" did confirm the response temporary public work can generate in communities, cities, and the art world. The project raised significant questions and issues that have re-energized a dialog on public art that had become laggard and listless. While the best permanent work stimulates discourse about the past and present of cities, temporary work encourages and empowers us to imagine how the future can develop, our roles in its formation, and the kind of partnership it will have with the past.

Institutional Flexibility

Two organizations in New York City have devotedly enabled artists to make temporary work in the city while continually adjusting their objectives and agendas. The Public Art Fund officially began in 1977, an offspring of cultural organizations that emerged in the early 1970s to bring art into the urban environment. The Fund secured many sites for temporary projects, primarily sculptures and murals. These activities have continued for almost two decades: In fall 1993 a procession of Fernando Botero's gargantuan bronze sculptures were installed along Park Avenue from 54th to 61st streets. And a plaza that marks the southern edge of Central Park (now named Doris C. Freedman Plaza in memory of the visionary founder of the Public Art Fund) has hosted projects by Jenny Holzer, Alan Sonfist, Mark di Suvero, Alice Aycock, and many others over the years.

But the Public Art Fund has continued to broaden its agenda. In an appropriationist initiative in the 1980s, the Public Art Fund negotiated with Spectracolor Signboard to provide opportunities for changing roster of artists to design 20-second spots for its huge sign in Times Square. Over six years, many artists created "Messages to the Public" about political and social events. These artist interludes appeared in the midst of advertising for banks, home furnishings, and every other imaginable "Big Apple" enticement. The project provided a rare opportunity to consider the kinship of advertising and activism.

One of the most recent projects has commissioned five artists to develop garden proposals for selected city sites. "Urban Paradise: Gardens in the City" begins this spring with an exhibition of proposals at the Paine Webber Gallery, with the expectation that some of the gardens will be realized. Whether the mutable character of an urban garden—its inherent theatricality—constitutes a temporary project that is reinvented each spring, the Public Art Fund has never strayed far from its founding premises—a mission that enables art to be a dynamic agent in the city.

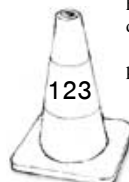
In its 20th year, Creative Time is a brilliant, maverick organization with staying power. Sponsoring a daunting range of annual projects (many of which address risky and disturbing subjects), it has balanced the rhythm of annual programs—like "Art in the Anchorage" which invites collaborative groups of artists to produce environmental and/or performance works in the dark, dank vaults of the Brooklyn Bridge—with special, often timely, events. Whether sponsoring a public poem by Karen Finley on the Lower East Side, an evolving, ambitious installation by Martha Fleming and Lyne La Pointe in the Battery Maritime Building, or a recent series of performances by women about health care called "Body Politics," Creative Time has sustained one of the most spirited, experimental forums for public art as temporary presentation.

In spite of the planning and resources required to orchestrate so many different projects, the organization's work is characterized by energy, urgency, and vision. Art functions as an instrument to study the structures and circulation of the civic body. In summer 1993, Creative Time organized the "42nd Street Art Project," which brought artists to one of the most tawdry sections of the street (between Eighth Avenue and Times Square) to install ephemeral projects. Jenny Holzer used the dormant surfaces of old theater marquees to present disquieting aphorisms from her "Truisms" and "Survival" series. Liz Diller and Ric Scofidio's "Soft Sell" projected huge, red lips through the doors of the Rialto Theater. The sounds of seductive phrases at this sealed entrance offered frustrating refrains of unsatisfied arousal. Other artist used abandoned storefronts, security gates, and the sidewalks. With remarkable resonance, these temporary projects recalled the history of this anxious urban site.

Interactive Opportunities

While the Public Art Fund and Creative Time have set their sights on the city, other organizations support temporary projects in a regional context. Based in St. Paul, Minn., Forecast Public Artworks was founded fifteen years ago. Its two major programs are "Public Art Affairs" and this publication, the semi-annual *Public Art Review*. The former provides funding for Minnesota artists to create public events, performances, or installations throughout the state. Accepting the complex processes involved in the production of public art, the grants can be used to support research and development or to realize a particular, temporary project. At a time of such critical and programmatic change in public art, the availability of money to conduct research is important—but all too rare. Like the annual Hirsch Farm Project, an interdisciplinary forum dealing with public art and communities based in Hillsboro, Wis., and funded by Howard Hirsch and organized each year by Mitchell Kane, Forecast's "R&D Stipends" provide invaluable opportunities for artists to speculate and experiment. Recent "R&D" recipients will use their awards in a variety of ways. Alberto Justiniano will work on an interactive play that concerns the alarming drop-out rate among Hispanic high school students. Erik Roth will prepare an ecological inventory of two Minnesota sites. Negotiating the natural and human histories of Cedar Lake and Bluff Creek in Minneapolis, his research may provide data for new forms of interpretive paths.

Public Art Works, based in San Rafael, Calif., has as its mission to "engage the public in consideration of the relationship between art, place, and the community."



Through interactive opportunities for artists and communities, educational programs, and temporary exhibitions that enable artists to engage the mission's tripartite relationships, the organization has sustained a vital forum in the region for over a decade. While the organization does support permanent works (there is no other public art program in Marin County), the "Temporary Works Program" has offered a flexible instrument to consider public art issues.

In 1991 a section of old, virtually unused railroad tracks became the site of investigation for four artists and artist groups to consider the dramatic decline of this once-vital circulation system in Marin County. In 1992, Public Art Works began "Art-in-Print," which commissions artists to create printed matter that is distributed to a general audience. Temporary projects can allow artists to be activist, topical, and timely. Planned ephemerality can also test and challenge systems of access and distribution—proposing new conceptions of audience participation—where most permanent work cannot. While there are numerous examples of annual festivals/events that have a visual arts dimension, many are unremarkable forms of entertainment. A notable exception is Pittsburgh's Three Rivers Festival, which reliably includes a public art program with an agenda far more ambitious than the placement of pleasing amenities. The organizers embrace this annual event as a unique opportunity to support temporary public artwork that is fundamentally connected to the historical, cultural, and environmental character of the city.

The 1993 festival's "Sculpture at the Point" exhibition included outdoor installations by Dennis Adams, Bob Bingham, Suzanne Lacy, and Donald Lipski. None of the projects represented the usual "lite" fare for a summer festival. Suzanne Lacy created an installation on domestic violence. Before the project, Lacy, who has worked with many communities and groups, collaborated with the staff and survivors of the Women's Center and Shelter of Greater Pittsburgh. Her project, "Underground," was organized around a long spine of railroad tracks laid in a bucolic park setting. The tracks recalled the industrial history of the city, as well as a metaphorical path to freedom and opportunity—the image of the train as part of the nation's frontier mythology, or Harriet Tubman's Underground Railroad that created a circuit of safe havens for slaves on their way north to freedom. Along the tracks were rusted, crumpled, junk cars. If the tracks were a passage to hope and help, the cars contained the ghastly stories and statistics of domestic abuse. But the final car along the route, filled with suitcases and stories of escape, offered a vision—if not the vehicle—of hope for battered women.

The terminus of the tracks was a telephone booth with an interactive line, where participants could learn where to get help or leave their own messages and meditations. Like the phone booth, "Underground" had its own endpoint. As a temporary work it focused unerringly on a profound social problem. For a short time, the artist used the harrowing private stories of abused women to create a participatory public environment. Whether "Underground" could have ever been installed or succeeded as a permanent work anywhere is uncertain. But I have less doubt that the image and meaning of her work is seared into many souls who saw and experienced its powerful—and ephemeral—presence. I suspect that, like Lacy's project, there are many brief interludes of public art that leave a direct and lasting effect.

In a magnificent inversion of more conventional public art assumptions (if there is a plaza there can be art; public art goes "here" and not "there"), the 1994 Three Rivers Festival will organize a series of temporary public art projects for city plazas entitled "Sculpture in the Plaza." The experimental objectives of this summer program will be brought directly to the city, leaving its former park-like context for more urban investigations.

Temporary public work remains a promising laboratory to orchestrate the controls and variables that, every now and then, lead to new findings. Of course, there need to be critics, theorists, arts organizers and administrators, curators, and artists who will creatively and consciously interpret the significant results of ephemeral work. Without these and many other initiatives and organizations public art could easily become too much about the fine-tuning of theories, assumptions, and procedures. The organizations that enable artists to work within the freedom and limitations of a short-lived situation are an essential form of long-term research.

Patricia C. Phillips is a professor of art at the State University of New York, New Paltz and editor-in-chief of *Art Journal*.



THOUGHTS ON GRAFFITI AS PUBLIC ART

Suvan Geer and Sandra Rowe

Originally published in the Public Art Review magazine

BACKGROUND: *This is a rumination. We are not authorities, we are artists. We live in and near cities dotted with graffiti, some of it quite stunning to look at for the short time it exists between abatement crews. We began this exploration of graffiti as public art out of curiosity and a sense of confusion. On one hand we could see the refinement and obvious craft of some of the works, but on the other hand were the unsophisticated, ubiquitous scrawls which smacked of threat, gangs, and a sense of violation. Finally, there was the always mystifying, nearly illegible text itself. What we discovered about graffiti was fascinating—that it is a part of a worldwide subculture of hip-hop graffiti, rap music, rave party competition, overnight bombing runs, tags, throwups, and pieces. While we learned much from speaking with the advocates and the opponents of graffiti, these comments are still admittedly ignorant of many nuances within the graffiti movement. They are also in many ways specific to hip-hop graffiti, Los Angeles, and California. Hip-Hop Graffiti should not be confused with the tags of gangs, or with other kinds of graffiti such as “latrinalia,” or bathroom graffiti. “HHG is distinct in both form and function.”¹*

Suvan Geer: If we are going to talk about graffiti, we have to begin in a very obvious place: the public space. That’s the realm graffiti operates in and it is the context that makes it a political and confrontational gesture. I think that to get to what graffiti means, both to the producers and the people who see it, we have to remind ourselves that public space is a community’s social space. As cultural critic Amalia Mesa-Bains pointed out at the P.A.R.T.I. conference, “Social space produces social relations,” and “social production is an act of property [see review: p.48]. It is about economic value and even historical meddling.” Public space is the always occupied mental and economic territory of the public. How it is structured, what decorates it, or what it memorializes is a representation to and of a community and a culture. Most clearly, it exemplifies and illustrates who’s in charge.

¹ Devon D. Brewer, “Hip Hop Graffiti Writers’ Evaluation of Strategies to Control Illegal Graffiti,” *Human Organization*, 51:2 (1992), p. 188-196.

Sandra Rowe: *Who is in charge?* One tagger told the L.A. County Sheriff’s Department, “I want people to remember me, no matter what the cost.” He said his specialty was freeway overhead signs, which he referred to as “the heavens,” because they offered more visibility for a longer period of time.² These kids believe they are in charge.

Geer: In the parlance of a consumer-based society, what we own defines our power and our very worth to that society. What we own, we write our names on. For all the world to see we are then represented by those things. That is the power of the sign or signifier. What’s interesting, of course, in the contemporary world is the fascinating way in which the signature, the brand, the logo, or the tag becomes confused with, accepted as, or even sought, as if it has become the thing it represents. Not surprisingly, in this atmosphere the sign’s power to represent the individual—to declare a presence and establish a social territory—finds a perfect corollary in the scrawls of young graffiti makers.

Rowe: *Graffiti as a revolutionary shift of meaning? That’s reminiscent of feminist theorist Gayatri Spivak’s remark that “A functional change in a sign-system is a violent event.”*

Geer: Graffiti can be considered, in a social dialogue acted out in social space, as the activity of the disenfranchised youth of every country and socio-economic group. As critic Hal Foster commented in his article, “Between Modernism and the Media,” graffiti is “a response of people denied response. In the midst of a cultural code alien to you, what to do but transgress the code? In the midst of a city of signs that exclude you, what to do but inscribe signs of your own?”

Rowe: *Is this really the activity of the disenfranchised? Police Detective Wright from Riverside, CA, talks about taggers driving BMWs. Some of the taggers are college students. In middle-class neighborhoods, the youth are copying what they see on the freeway signs and writing on the fire hydrants and sidewalks of upscale shopping centers. They are copying the “look” of tagging just like they copy the trendy, thrift shop/postindustrial look of the clothing of the hip-hop rappers, “gang-ers” and taggers. What are they looking for?*

² David Ogui, *The Press Enterprise (Riverside, CA), November 7, 1993.*

Geer: Without moving this discussion of social space further into a sociological dimension, I’d speculate that the answer to that probably lies in the feelings of powerlessness of all youth. But I agree that graffiti does raise other issues besides just proclaiming territory and implanting identity. Kids do it because it’s fun and an almost instant access to visibility and celebrity.

Rowe: *I believe tagging marks come from the need of our youth to see a “self” identity in marks recognized by their peers. The youth culture swims in an environment where the value of celebrity status can be seen in the trappings of what fame and power can bring.*

Geer: Graffiti brings all this baggage into the arena of public art. While some graffiti and street artists like Jean-Michel Basquiat (Samo), Keith Haring, and Chaz Bojórquez have attained economic status within the art world, the majority of graffiti pieces and taggers have not. They remain identified in the media with gangs, vandalism, and all the criminality possible to associate with an act of rebellion aimed at one of the capitalist world’s most cherished tenets. But can graffiti imagery and its principles of construction be considered apart from its illegitimate use of walls and space?

Rowe: *Well, all graffiti gets lumped together. I think we need to be clear that there is a difference between taggers and pieceers. While they all refer to themselves as writers, taggers will mark anything, in any place. Unlike gangs, they aren’t marking territory, they are just trying for maximum visibility and numeric force without the confines of geographic boundaries. The idea is to “get up” all over.³*

Geer: *Pieceers are the elite in the street culture of graffiti. Piecer comes from the word “masterpiece.” Perhaps more than quantity, pieceers venerate and concentrate on the evolution of “style.” “Style,” in its various practices such as wild style, computer, slice and shift, or abstract, has different looks. But each form seems to share an appreciation for the dynamic and graphic image where size, clean lines, layering, and a feeling of spontaneity all come together.*

³ Devon D. Brewer and Marc L. Miller, “Bombing and Burning: The social Organization

and Values of Hip Hop Graffiti Writers and Implications for Policy,” *Deviant Behavior*, 11 (1990), p. 345-369.

Geer: It’s not all the animated calligraphic tags like those we see around Los Angeles. In different parts of the word writers also use scenes, characters, and slogans.

Rowe: *I remember in New York and San Francisco seeing bright, hot-colored words intertwined with other images that you had to stop and spend time deciphering. In Paris there was a funny image repeated at different sites along the Seine River, making a political statement that became a tourist attraction as people actually tried to find it.*

Geer: In the no-rules, anything-for-fame, hip-hop graffiti culture, one of the primary concerns of the pieceers is the mesmerizing beauty of the images. Tiger from the NASA crew, who does interconnected, animated letters, told me, “I mean them to be beautiful, so people can get lost in them, kind of like a puzzle. They’re not simple, because everything I do in my life is a challenge and pushes me. You can never get enough style.”

Part of the that style is the mastery of the various wall surfaces, and appreciation of things like “can control,” as well as motion and color knowledge—a specialized kind of color manipulation based more on manufacturers’ color charts and retail availability than on academic theory. This is part of the complicated knowledge and technical prowess that pieceers look for and value.⁴

Rowe: *Both taggers and pieceers belong to crews, who watch each other’s backs and help in the proliferation of the crew tag and the taggers’ noms de plume. The crew is adolescent community on a night raid for daylight celebrity, which equates with power. Power, along with fame, artistic expression, and rebellion are the four fundamental values of the hip-hop graffiti subculture.⁵*

Geer: It is the pieceers whom I find easiest to identify with as an artist. They are dedicated to their craft. Sumet, a local piecer I spoke with, told me he learned to draw by sketching and studying books like *Getting Up*. He spoke of being mentored by an older artist who made sure he understood about style and the history of the images. He also learned about respecting other murals. A lot of pieceers complain that the taggers today *4 Interview with pieceers Luan Nguyen and Akiel Daniel conducted by Suvan Geer, December 18, 1994.*

⁵ Brewer and Miller, op cit., p. 357-361.

don’t know anything about style or graffiti history and that’s why they tag all over the great pieces.⁶

Piecers evidently begin as taggers, but over years of work on walls and sketchbooks they develop their own kinds of characters and lettering. It’s a very traditional-sounding kind of apprenticeship and grass roots schooling. Pieceers even exchange photographic images as they might trade baseball cards and they travel, as finances allow, to other cities and countries to view, work, and discuss the construction and development of pieces. All this is part of the responsibility required of those respected in the genre. And peer respect is, of course, basic to this kind of highly visible self-representation.

Rowe: *Remember though that this visibility is an illegal act. It’s almost frightening the kind of response that tagging provokes in many people. Maybe because graffiti is a visual sign of a crime committed, cities and the police can simulate fighting crime by fighting the “sign” of the tagger. Abatement sure costs enough, over \$50,000,000 in 1989 in Los Angeles alone.⁷ It also gets politicians working overtime making laws. Recent legislation in California titled SB 1779 would allow warrantless arrest of a graffiti writer simply for the possession of spray cans or graffiti implements and would make graffiti a felony. Writers could be arrested even if they were not observed marking.⁸ This makes people like the ACLU nervous because it leaves so much leeway for false accusation and abuse.*

Geer: There have been, and still are, attempts in some communities to designate certain walls for graffiti work—including all kinds from stencil work and brush work to spraycan pieces. At the Huntington Beach Center, one mile of the sea wall facing the ocean was divided into areas where murals could be painted. According to Naida Osline, who opened the mural program to spraycan artists, it already had a 20-year history of throwups (an outlined tag name quickly done in one layer of paint). She said the response from the writers was amazing. A thousand kids from all over Southern California came to get permits and use that wall before public pressure on the city closed it a year later. *6 Letters, The Word (zine for Huntington Beach’s The Walls project), #3 (January 1993).*

⁷ Brewer, op cit., p. 188.

Tiger worked there and said that he prefers to work on legal walls because he can do the work during the day, talk to people, and not get hassled. Several pieceers said that illegal piecing isn’t worth arrest and that, when they get the urge to piece they go to places where they have permission or to other legal yards around Los Angeles. They maintain those walls, buff out tagging, and try to see that the best works get preserved.

Rowe: *Some people feel that pieceers’ works should be protected and conserved as an art form. This proposal has met with negative comments from some of the graffiti artists as well as from their opposition, according to Susan Hoffman, director of the California Confederation of the Arts. She felt that graffiti artists didn’t want to be coopted by any form of control or intervention, and that they want to do it “their way.”*

Geer: I find it interesting that legal areas for pieces get such mixed reviews from the public and the participants. Graffiti, even wonderful eye-catching images, clearly makes people nervous. The gang associations are still there along with general mistrust of kids, of ethnic “outsiders” in a community, and of all the unwanted tagging that that kind of public mark-making brings to surrounding walls. But youth still needs to find a space for itself—to imagine itself in ways different from what advertising and TV tells us.

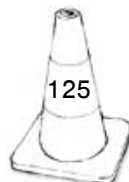
Several pieceers proposed that legal walls be operated by community centers to give writers a place to learn, practice, and get peer and public exposure. They felt that, over time, that kind of access to public attention would limit the amount of illegal work being seen because it gets the same results without the arrests and the fines.⁹ As part of a program for youth that channels their interest into more socially acceptable lines, while making sure to keep the pressure on illegal work, it seems a positive alternative to filling the jails with kids who transgress society’s codes with an activity that mimics that code of possession and feeds it back to society, emptied of economic meaning. As two writers, Eric Montenegro and Joseph Montalvo from Earth Crew in Los Angeles, recently told the P.A.R.T.I. art conference, “Graffiti is not destruction of property. A bomb is destructive. Graffiti is aesthetic alteration.”

Sandra Rowe is an artist, retired Associate Professor Emeritus, curator, writer and consultant.

⁸ Susan Hoffman, *Executive Director of the California Confederation for the Arts, Legislative Notes.*

⁹ Brewer and Miller, op.cit., p. 363.

Suvan Geer is an artist, art writer living in Southern California.



A Brief History of Percent-for-Art in America

John Wetenhall

Originally published in *Public Art Review* magazine

Did you know that for a records depository the government spent over 4 percent of its construction budget on art? How about 2.75 percent for a law office? Or over 2 percent for a post office? And all the while, not a single statue, law, or guideline covering the commission was in place.

The year was 1927. The project: the Federal triangle in Washington, D.C. Two percent was set aside for sculpture to adorn the Department of the Post Office building; \$280,000 for the Department of Justice; and John Russell Pope's National Archives was lavished with over 4 percent of its construction budget on art.¹

There is nothing particularly new about the U.S. government's allocating some of its construction budget on art. In the days of Beaux Arts architecture, when architects designed pediments to be filled with allegory, architraves to be punctuated with reliefs, and plazas to boast uplifting symbols perched high atop pedestals, art in architecture was considered *de rigueur*. And as a percentage of budget, government officials expected to spend far more on art than they do today.

As a matter of public policy, the percent-for-art concept dates back to the New Deal and the Treasury Department's Section of Painting and Sculpture (established in 1934). The program set aside approximately 1 percent of a federal building's cost for artistic decoration. Artists were chosen by anonymous competition, although provisions existed so that especially accomplished artists could receive commissions directly. The section differed from other New Deal art programs because it had nothing to do with welfare relief or "make-work" strategies. The program essentially continued the nation's practice of decorating its public buildings but transferred the selection of artists from architects to separate committees of experts who administered competitions intended to encourage and publicize the development of American art.²

Art purchased for federal buildings during the Roaring Twenties was regarded as an essential component of classical design, but during the Depression era, the Treasury Section established an expanded rationale for public art. Now, in addition to securing high quality art for public buildings, the section was committed to stimulating appreciation of art by the American people, and, through competitions, to offering little known artists a means of recognition. In practice, the competitions often provided specific narrative themes to assure that the final work would please the local community, a practice that led juries to favor styles of "contemporary realism." In concentrating on recognizable, local themes, the section hoped to inspire an essentially "democratic" appreciation of fine art at the grass-roots level.

When national priorities were realigned by World War II, the section gradually lost impetus and officially disbanded in 1943. Its practice of selecting artists through independent panels of experts rather than through project architects would not reappear in federal policy until the late 1960s. The broader percent-for-art concept, however, endured, becoming an increasingly attractive model once policymakers recognized the meager adornment of governmental buildings erected after World War II. Given the scarcity of post-war federal art commissions you might imagine that the percent-for-art guideline fell into disuse. On the contrary, officials understood the concept and purported to follow it, sometimes at an even higher percentage than the more celebrated one or half of one later used during the 1960s, 70s, and 80s. In testimony before the Commission of Fine Arts, recorded in its 1953 report on *Art and Government*, administrators from the General Services Administration (GSA), the federal agency responsible for buildings and supplies) described their "rule" that set aside 1.5 percent of each project's appropriation for sculptural or mural decoration. In contrast to the frugal bureaucratic attitude of the times, GSA Administrator Jess Larson actually wanted to raise the limit, objecting to the 1.5 percent formula as "establishing a ceiling for expenditures for decoration, rather than a floor." As for aesthetics, GSA policy considered art to be "functional decoration," such as "a mural painting which immortalizes a portion of the history of the community in which the building stands, or work of sculpture which delights the eye and does not interfere with the general architectural scheme." Seeing art as decoratively subordinate to architecture and to perceived popular standards, GSA practice circumscribed artistic creativity and proved incapable of inspiring any significant use of art in governmental buildings.

In 1959, Philadelphia became the first city in the United States to approve an ordinance mandating a percentage of its building costs for art. The ordinance codified an existing policy of the Philadelphia Redevelopment Authority that, since the late 1950s, had included a clause in contracts for rehabilitation projects that required no less than 1 percent of the construction budget to be allocated for art. The contract allowed a broad interpretation of "fine arts;" in addition to sculpture and murals, "fine arts" included such amenities as foundations, textured walls, mosaics, pools, tiled columns, patterned pavement, grillwork, and other ornamentation. According to its originator, Michael von Moschzisker, Chairman of the Redevelopment Authority, the program endowed public spaces with particular identities, as did such Philadelphia landmarks as the bronze eagle in Wanamaker's store and the billy goat in Rittenhouse Square.⁴ Von Moschzisker's percent-for-art requirement was neither a special interest hand-out to artists nor a subsidy for modern art but a public interest program to accentuate the distinctiveness of downtown Philadelphia.

The municipal ordinance, established through the lobbying efforts of the local Artists Equity Association, extended the percent-for-art requirement to structures as diverse as offices, bridges, and city gates. Standards for categories of art included relief,

stained glass, and fountains as well as murals and sculpture. Nothing in the legislation particularly advocated modern art and, in fact, its most vociferous Artists Equity sponsors were old-school practitioners of academic art. As implemented, the ordinance produced a variety of sculptures in public places, many of them figurative, some abstract. Most were small-scale pieces by local artist that, however pleasant, could hardly have wielded any national influence. It was, in short, an urban enhancement measure, offering incidental benefits to the local art community.

Baltimore followed Philadelphia with a municipal percent-for-art policy in 1964. Like Philadelphia's, Baltimore's ordinance originated with lobbyists from Artists Equity, but its rationale extended far beyond the art community. City Councilman William Donald Schaefer (later Mayor of Baltimore and Governor of Maryland) sponsored the bill as a vital urban necessity—a measure, as he would later characterize it, to distinguish the city's aesthetic character:

*The question of financing art in new construction is not a matter of can we afford the expense of art in our new buildings, but rather can we afford not to finance art...It is art in the form of sculpture, paintings, mosaics, fountains and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live.*⁵

Next, San Francisco adopted percent-for-art legislation in 1967, and a host of cities soon followed. States also embraced percent-for-art measures, starting with Hawaii in 1967, Washington in 1974, and succeeded by many others during the late 1970s and 1980s.

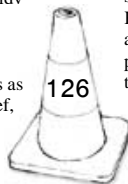
The Kennedy administration markedly redirected the federal attitude toward architecture in May 1962 with its publication of recommendations by the President's Ad Hoc Committee on Government Office Space. Chaired by Secretary of Labor Arthur Goldberg, the Committee was convened in autumn 1961 to explore solutions to the scarcity of administrative buildings in Washington and to what many perceived as the mediocre design of federal office buildings. Its final report confronted the absence of prior policy in a special section, "Guiding Principles for Federal Architecture" which spelled out a new, quality-conscious federal attitude toward architecture, one that would lead directly to a mandate for fine art in public buildings. Prefaced with ideals of "dignity, enterprise, vigor, and stability," the "Guiding Principles" proposed revitalizing governmental architecture through a three-point architectural policy: 1) distinguished building design should be acquired from the finest American architects; 2) no official governmental style should be allowed to develop; and 3) attention should be paid to each building site for its location and beauty. In effect, the "Principles" proposed to abolish the "old-boy" system of federation commissions that had presumed a Beaux Arts style and had relegated sculpture and mural painting to the second-class status of ornaments. The report also contained an economic rationale: "The belief that good design is optional...does not bear scrutiny, and in fact invites the least efficient use of public money." Originally, the Committee had drafted a fourth guiding principle, which would have required the government to spend up to 1 percent of a building's cost on art.⁶ This fourth principle did not appear in the final report only because before publication, General Services Administrator Bernard Boutin (an Ad Hoc Committee member) had already instituted the policy.

In the background of the "Guiding Principles" lay a heightened awareness in the early 1960s among architectural critics, journalists, and policy makers that urban America had become exceedingly ugly and that federal architecture had set a leading example of conformity and the mundane. *Architectural Forum* hailed the Committee for at last confronting "the Beaux Arts clique that has banished good architecture from the capital city for many decades, and made Washington a cemetery of neo-classic plaster casts, stacking ennui alongside tedium."⁷ Jane Jacob's book *The Death and Life of Great American Cities* (1961) had already turned a spotlight on the unsightliness of urban America, supplemented by Peter Blake's *God's Own Junkyard* (1964), an expose on the vulgarity, litter, and decay produced by commercial marketeers and industrial polluters and tolerated by complacent civic officials and apathetic citizens.

The GSA activated its new policy in spring 1963, by continuing, if in greater numbers, the commissioning procedures already in place. Suggestions for art still depended on each project architect; the percent-for-art policy simply protected art line items from budgetary cut-backs. The architect normally provided a short list of potential artists, which the GSA would pass along to the Commission of Fine Arts for non-binding selection (normally based on artistic competence, not necessarily on creative ability). The Commission of Fine Arts might even approve the entire list, leaving the choice to the GSA. In any event, the selection process was not very rigorous.

With the GSA's role in selecting artists effectively subordinated to that of the architect, the art it commissioned naturally varied in kind and quality. Academic sculptors continued to enjoy governmental support (such as Paul Jennewein, Joseph Kiselewski, and Marshall Fredericks); but modernists, too, received commissions (such as Robert Motherwell, Dimitri Hadzi, and Herbert Ferber). In its first four years, the program sponsored nearly 40 commissions, eclipsing the paltry twelve executed during the four previous years.

But by 1966 it was all over—the program was suspended because of the



budgetary pressures of the war in Southeast Asia, some scattered controversy, and probably most damaging of all, apathy. No GSA commission during the period distinguished itself as artistically extraordinary: architects treated art as minor parts of their designs, and the public ignored the artwork. Even Congress expressed uneasiness about the GSA program whenever legislators presented bills during the 1960s to mandate percent-for-art appropriations and to invigorate the selection process.⁸ By the late 1960s, the persistent mediocrity of federal art revealed itself in the growing perception that the architectural and aesthetic concepts of the once-hopeful “Guiding Principle” had been altogether neglected. Speaking on the floor of the U.S. Senate, Edmund Muskie (D-Maine) proposed his Federal Fine Arts and Architecture Act of 1969 with a speech distressingly evocative of those same themes of American ugliness that had supposedly been addressed during the Kennedy administration:

*Too often Federal buildings outside the District of Columbia are unimaginative, mediocre structures which have been built to last, but not to add aesthetic beauty to their surroundings. Too often they bear little relation to their sites or to architectural styles around them. Frequently the works of art in these buildings have been added as afterthoughts and not as integral parts of the total design. Unfortunately, many Federal buildings throughout the United States stand as monuments to bad taste for generations to come, when they should be examples of what is best in contemporary American art and architecture.*⁹

So by 1970, the initiative to enhance federal architecture with art had once again reached a standstill. Modern public sculpture became a requisite component of federal building design in winter 1973, when the GSA reinstituted its art in architecture program and made its first monumental modern commission: Alexander Calder’s *Flamingo* for the Federal Center in Chicago. By this time, major corporations such as Chase Manhattan and Pepsico had already committed themselves to acquiring modern art; significant municipal commissions such as Henry Moore’s *Archer* in Toronto (1996) and the Picasso in Chicago (1967) had earned civic acclaim; and the National Endowment for the Art’s (NEA) Art in Public Places program had dedicated Alexander Calder’s *La Grande Vitesse* in Grand Rapids in 1969. The impetus for the 1973 program came from the Nixon White House, articulated in a presidential directive on federal aesthetics issued on 16 May 1972. The directive proposed an annual design assembly for government administrators, a program to improve official graphics and design, and a comprehensive review and expansion of the 1962 “Guiding Principles for Federal Architecture” to encompass “a program for including art works in new Federal buildings.”¹⁰ That summer,

GSA officials agreed to reinstate the percent-for-art policy; by September, with the help of representatives of the NEA, they had framed a new procedure to select artists. Project architects would thereafter recommend the location and characteristics of art proposed for their building design. An NEA panel, including the architect, would then nominate a list of artists, from which the GSA Administrator would make the final selection—a process that included GSA officials and architects but essentially entrusted selection to independent panels of experts, administered by the NEA.

The GSA resurrected its art in architecture policy with a newfound determination to use it. The Public Building Service memorandum that accompanied the new guidelines assertively declared that “fine arts shall be treated as any other essential part of the building...[and] shall not be deleted as a part of a cost-reducing expediency effort without...written approval.”¹¹ New standards of aesthetic excellence arbitrated by experts, would constitute, in GSA Administrator Arthur Sampson’s words, “a fresh commitment to commission the finest American artists.”¹² The most striking aspect of the new program was the rapidity with which it began. By January 1974, the GSA had received thirty-two proposals from contract architects, with twelve more in preparation. Founded upon the trial-and-error experience of the NEA, the GSA’s percent-for-art program began quickly with long-term commitment.

The subsequent prosperity of the GSA’s percent-for-art program and the many similar programs administered by states and municipalities is by now well known. What is often forgotten, however, are the broad inclusive reasons for which such programs were formed—not just as entitlements for artists but as necessary accoutrements to governmental architecture, means of urban enhancement, and expansive commitments to civic welfare. But since the notion of allocating a small percentage of architectural budgets for art is nothing new, the salient question about percent-for-art has never been one of whether to allocate funds, but simply, of how. John Wetenhall serves as Executive Director of the John and Mable Ringling Museum of Art in Sarasota, Florida.

Notes

1 These figures are extrapolated from George Gurney, *Sculpture and the Federal Triangle*, (Washington, D.C.: Smithsonian Institution Press, 1985).

2 On the Treasure Section, see Francis V. O’Connor, *Federal Art Patronage*, (College Park: University of Maryland, 1966.)

3 See *Art and Government: Report to the President by the Commission of Fine Arts*, (Washington, D.C.: Government Printing Office, (1953), p. 45.

4 See Joyce Newman, “One Percent for Art Kit No. 2” published by Artists Equity Association, Inc., n.d. (NEA Library, Art in Public Places notebook).

5 Quoted in the document “% for Art,” p. 29 (NEA Library, Art in Public Places

notebook #2).

6 Letter from Daniel P. Moynihan to Arthur Goldberg, John F. Kennedy Library, Papers of August Heckscher, box 30, “Executive Branch—Federal Building: Design & Decoration, 3/30/62-6/15/62.”

7 “At Last: Leadership from Washington.” *Architectural Forum* (August 1962), p. 79.

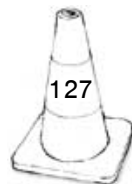
8 A file marked “Fine Art Legislation” in the files of the GSA Art in Architecture program contains copies of seven different percent-for-art bills proposed in Congress from 1961 through 1972.

9 *Congressional Record—Senate*, 10 March 1969, v.115, pt. 5, pp. 5688-89.

10 “Statement about Increased Attention to the Arts and Design in Enhancing Federal Buildings and Publications,” *Public Papers of Richard M. Nixon* (Washington, D.C.: Office of the Federal Register, 18 May 1972).

11 Larry Roush to All Regional Commissioners, PBS, 24 April 73, GSA Files, “Art in Architecture: ’73-Present.”

12 Arthur Sampson, in “Fine Arts in Federal Building,” *Calder/Chicago* (dedication program published by the GSA, 1974); on the GSA program, see “Donald W. Thalacker, *The Place of Art in the World of Architecture* (New York: Chelsea House, 1980).



Daniel Winterbottom

Residual Space Re-evaluated

As urban dwellers in Seattle struggle to increase the amount of open space within their neighborhoods, many are recognizing the existence and value of residual space and the tremendous potential it has for transforming local communities.

From median strips planted with corn to a bridge embankment from which a troll sculpture emerges, residual spaces are being reincorporated creatively into the fabric of Seattle neighborhoods. They are providing space for recreational activities, spiritual regeneration and growing food; many declare or reinforce community identity; some even provide niches for urban wildlife. Most of the residual space projects in Seattle have been driven and managed by local communities, and the process of creating these projects can evolve meaning as much as the outcomes.

Several factors are contributing to Seattle's rediscovery of residual space. The city's voters recently rejected a tax increase to fund a large-scale public open space project, Seattle Com-

mons, with sentiment leaning toward smaller-scale, more manageable neighborhood-based projects. There is a much-celebrated precedent of public art projects that address community concerns and character using commonly neglected urban spaces, such as traffic islands, road right of ways and parking lots. And the voices of neighborhood councils are growing stronger as Seattle wraps up a citywide neighborhood planning process in compliance with its comprehensive plan.

In Seattle, the rediscovery of residual spaces is helping to address a number of problems. One is the fragmentation of neighborhoods through insensitive siting of arterials, bridges, freeway ramps and strip development. Another concern is that as infill housing projects are built, the amount of informal open space available to communities is decreasing. Meanwhile, budgets for public land acquisition are shrinking, and voters have proven less willing to fund parkland projects.

What kinds of space do communities need? How can the planning and design process foster



exchange and a sense of community identity? I will offer some thoughts about those questions and describe five residual space projects.

Communities can use more of what David Engwicht calls “exchange space.” In *Reclaiming Our Cities and Towns*, he argues that spontaneous exchange space, such as local grocery stores and walkable streets, is an essential component of healthy urban communities because it can help establish and reinforce community structure.²

Also, neighborhoods need a better network of pedestrian connections, especially to increase safe movement and the social relations that pedestrian activity promotes.

Finally, communities (and individuals) benefit from projects they can initiate and implement themselves. This typically enables communities to address what they perceive their real needs to be, reduces the timeframe for implementation, cultivates local civic life, leadership and institutions, and provides tangible results — outcomes that may not be achievable as easily through political advocacy.

Solutions for these problems are often found in residual spaces, which can provide reasonable and immediate opportunities for linkages and re-adaptive open space uses. Residual spaces are often publicly owned and of low value, as they have little prospect for commercial or residential development. Typically considered eyesores or waste zones, they invite creative solutions.

Indeed, many communities are looking for opportunities that supplement traditional large-scale public works improvements, such as public parks, greenbelts, recreation facilities and the like. As Terry Keller notes on his experience in New York City, “The lifestyle of the average New Yorker is not suited to having parks as works of art. Neighborhoods do not need parks as ornaments, something to look at but not really use. Our city is one of different cultures with different perceptions and needs, so the open space appro-

priate for the people living in each community and neighborhood must be taken into account.”³

What is residual space? The dictionary provides one answer: “residual” means “a remainder” or “remaining after a part is taken.” In *Finding Lost Space*, Roger Trancik writes:

Generally speaking, lost spaces are the undesirable urban areas that are in need of redesign—anti spaces, making no positive contribution to the surrounding or users. They are ill-defined, without measurable boundaries, and fail to connect elements in a coherent way.⁴

Looking specifically at the neighborhood context, I find it useful to think about three types of residual space, what I call “non-spaces,” “leftover spaces” and “dual-use spaces.”

Non-spaces are often near movement corridors and include median strips and rights-of-way along highways and roads. Because people frequently view these spaces from moving vehicles, the landscape becomes a backdrop, seen from a moving perspective.

Leftover spaces are not programmed and not connected to surrounding spaces. Created by intrusions into a previous open space, they include odd geometric spaces adjacent to intersections, setback frontages, underpasses, easements and traffic islands.

Dual-use spaces are areas that have a single use at certain times but are otherwise underused, thus becoming residual spaces for certain periods—for example, parking lots that are largely vacant after business hours.

In the neighborhoods we have studied, approximately five percent of the public and private unbuilt land can be considered residual space. The various spaces differ in scale, function and form, but they share a detached quality, providing little opportunity for meaningful engagement by the community.



Re-adapted

Fremont Troll: Eyesore to Icon

Fremont, an old industrial neighborhood north of Lake Union, has been revived by an active arts community. Characterized by single-family houses, small apartment buildings and commercial streets, it is bisected and bridged by Aurora Avenue, a major arterial that leads across the lake towards downtown.

The steep embankment beneath the Aurora Bridge was a typical "leftover" space. It was used for shelter by transient people, many of whom were drug abusers, and the area had become a safety concern. In 1990, a group of University of Washington students won a public competition and built a large figurative sculpture called "The Fremont Troll" on the embankment. (Many community members pitched in during the construction.) The troll, funded by the Fremont Arts Association, was conceived as an iconic figure, reflective of Scandinavian mythology, a tribute to those who settled the area. The figure is enormous—it grasps a real Volkswagen in its hand—and it animates the space under the bridge.⁵

Literally and symbolically, the troll reclaims for the neighborhood the underside of the bridge and highway that bisect it. The sculpture does so with a sense of humor and creativity, qualities that are now identified with the Fremont community.

The figure was not designed for a particular use group, and people of all ages respond to it. The troll has become a celebrated landmark, its image replicated in a local grocery store and on T-shirts sold in the neighborhood. It is also a significant play structure, in a community that has few playgrounds. At any time of day, one can find residents and visitors congregating there and having their pictures taken.

Median Gardens: A Survey

Residential medians (planting strips between sidewalks and streets) are residual space at the smallest scale. As "non-spaces," they may not be

read in the landscape at all, or might be seen as sites for illegal parking. But residents are using them as places for social exchange and for expressing both individual and community identity.

Median strips, commonly planted with turf grass and street trees, are now being used for gardens with both ornamental and edible plants. The gardens are often places for expressiveness through ornamentation and art, and sometimes have raised beds so that people in wheelchairs can tend or enjoy them.

In Seattle, property owners are legally responsible for improving and maintaining the medians in front of their properties. In theory, all improvements must be permitted by the city, but in actuality, most temporary uses are overlooked unless a complaint is registered or the improvement obstructs a vehicular sight line.

The use of medians, particularly for gardening varies by neighborhood and, within any one neighborhood, by streets. On some blocks, eighty percent of the median strips are intensely planted; in others it can be as low as ten percent. Apparently, once a few median conversions occur, strip gardens soon spread along the rest of the block.

In 1996, my students and I conducted a survey of median gardeners in the Wallingford and Capitol Hill neighborhoods. Both are inner-city districts that are undergoing gentrification and have a mix of single- and multifamily dwellings. The survey was designed to explore the motivations for and rewards of gardening in the median. It consisted of four biographical, three multiple choice and six open-ended questions. We placed the survey in the mailboxes of 120 houses with median gardens in cultivation and received ninety percent back.

When asked: "Why have you chosen to plant the median?" sixty percent of the respondents said the lack of planting space elsewhere on the property and fifty percent replied that it provided a space for the garden to be seen by the public.





Median garden,
Wallingford neighborhood

When asked, “What do you most enjoy about your median space?” eighty percent responded that others can see and enjoy the garden, and sixty percent said it increased interaction with neighbors and passersby.

All respondents indicated that they had met more neighbors since they started their median gardens, and all had received positive reactions from neighbors and passersby. The increased sociability may result from frequent, spontaneous interactions or from the exchange of work and resources. On many blocks, neighbors team up to weed, remove sod and water, or arrange for the bulk delivery of materials.

Fremont Open Market:

Parking Lot as Town Commons

On Sunday afternoons, a centrally located parking lot in Fremont becomes a twentieth-century commons. This is a “dual-use” space: During the week, it provides parking for businesses; on weekends it is used for a public, open-air market with crafts-people and food-sellers.

The market was conceived by a self-proclaimed business association headed by John Hagelman, a local community advocate and writer (and formerly an advertising executive)

who wanted to find space where his wife could sell her crafts. Remembering open-air street markets he had seen in England, he eyed a parking lot behind the buildings along Fremont Avenue, a main neighborhood commercial street, and opened the market in September, 1990.

The Fremont market is an example of a creative partnership between community interests and the private sector. The inclusiveness of the process was essential. Hagelman first approached the owner, who supported the idea. Then his group met with area business owners, heard their concerns and included them in the process.

The market is now a weekly social event, attracting people from Fremont and beyond. It continues to provide an outlet for people who operate cottage industries, often home-based, that can afford neither gallery rents nor the staff necessary to run a retail space. It also functions as a testing ground for young entrepreneurs.

The space supports large gatherings, serving as the main location for the annual Fremont Fair and the endpoint of the Fremont Parade, the community’s major civic celebration. On Saturday evenings in the summer, a blank wall serves as a screen for the Fremont Open Air Movies (also started by Hagelman). Like a drive-in-theater,



Re-inhabited

without the anti-social nature of cars, the parking lot serves as a mass seating area.

As the market grew successful, Seattle's Engineering Department and Board of Health took notice and raised issues of compliance. Hagelman's group worked with the agencies to revise outdated codes and regulations that prohibited public markets, and the city subsequently placed signs directing the public to the market.

Phinney Ridge: Vacated Street to Community Gardens

Unused "non-space" street rights of way offer many opportunities for active and passive uses. Some can be unprogrammed play areas. Others lack stewardship and revert to a succession of opportunistic species, becoming urban wildlands and providing cover for animals. Still others become encampments for the homeless or places for antisocial activities. Some are co-opted by abutting property owners, who turn them into illegal extensions of their private property, blocking public access and views.⁶

Many community groups are spearheading processes to vacate unused street rights of way and convert them into community parks and gardens. The city considers such conversions in three situations. The first involves unpaved rights of way, strips of land set aside for future use. Having

never served as streets, they are easiest to convert. The second involves former streets that have already been vacated. The third involves a "Green Street" designation, in which existing streets are redesigned to give pedestrians, bicyclists and transit users preference over passenger vehicles.

It is not always easy to convert unused rights-of-way to community use, as public agencies are reluctant to relinquish control of streets, built or not. But when Phinney Ridge residents tired of people using a local unused right-of-way for driving off-road vehicles, they took action. The engineering department rejected their request to block vehicular access to the street with permanent barriers, so residents joined the city's "Pea Patch" program to develop a community garden, considered a temporary use within the street.

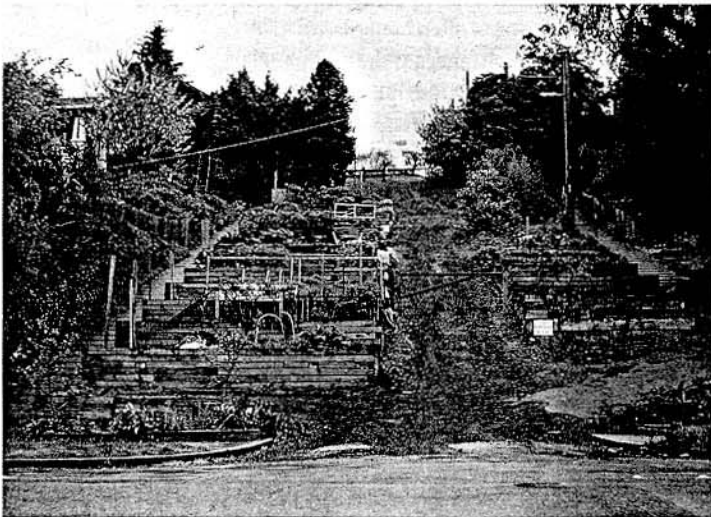
The upper portion of the site was planted with fruit trees and serves as a passive pocket park. Raised planting beds were built into the existing grades, providing garden plots for residents without private yards. Many residents come to watch and chat, while others come to tend their plots.

The garden has become a civic center for the neighborhood; community cookouts, celebrations (such as birthday parties) and gardening demonstrations are held there. Fall cleanup and spring start-up events also serve as annual social events for the community.

Georgetown: A University Design Studio

My landscape architecture studio at the University of Washington, "Small Community Design," worked a few years ago with Georgetown, a low-income neighborhood in south Seattle. The community is fragmented by intense rail and truck traffic, and the open space is either privately owned or extremely contaminated.

Students met with representatives of three main interest groups: heavy industry and trucking, design businesses and residents. The residents' major concerns were negative pedestrian

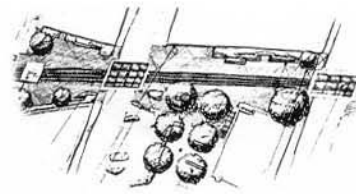


Street right-of-way converted to community gardens, Phinney Ridge neighborhood

Daniel Winterbottom
Places 13:3



Re-imagined



experience, lack of recreational opportunities and loss of neighborhood identity. They believed they had suffered from the siting of a disproportionate amount of anti-residential uses, including three freeway access ramps and increased industrial activity, and from the closure of civic institutions like a school, library and town hall.

The residents felt the city was unresponsive and were searching for vehicles for self-empowerment and strategies to improve and reconnect the physical fabric. They needed a master plan with ideas and processes for making low-cost improvements, re-establishing connections, increasing accessible open space and improving pedestrian routes. Of key value to them was a resource list citing suppliers, potential lenders, city departments and labor pools to implement the ideas.

Trucking and industry representatives were concerned that freeway access might be rerouted to accommodate pedestrian friendly streets, resulting in longer trip times. The design trade constituents were worried about maintaining direct trucking and customer access to the center. Moreover, the conversion of industrial space into housing threatened to displace the shippers, packagers and exhibit fabricators they depended on.

The studio served many purposes; the most important, and undoubtedly the most difficult, was to create an atmosphere for discussion among these groups. We held several workshops in which ideas were presented in a discussion format and

participants from these groups could enter into a dialogue. We conducted one-on-one interviews to ascertain the important issues for each group. Finally, during the design presentations, the groups again had an opportunity to join the dialogue. Through the process, a sense of respect and understanding emerged; former strangers came to know each other as neighbors. Unfortunately, this dialogue was not formalized.

Residual space provided many design opportunities. The studio helped prepare a mural master plan that inventoried large blank walls at important entry points into the community and along major roadways. The mural content was planned to correspond to the evolution of the specific site.

The studio also studied opportunities for making safe, pedestrian-oriented linkages within the area, particularly between the residential community and the neighborhood core and the design center. One significant connection employed a rail spur that was used once a day; the right of way was redesigned to accommodate pedestrians, pocket parks and commercial activity. Residual space was also used to improve access to the river and to create gateways into the community.

The studio also suggested how residual space could be used for public recreational activities. Freeway ramps and underpasses were redesigned to accommodate basketball, rollerblading and street hockey. Artworks and lighting were added to increase people's sense of safety in and enjoyment of the spaces.

In university-based design studios, residual space projects require different approaches and produce different results than typical projects do. Communities need help with processes, implementation plans and guidelines, as well as information on funding, resources, regulations and permits. Students are challenged to work as intently on these issues as on producing designs.

This can result in a reconsideration of the product that is provided to the community.



PLACES 13:3



2005 SDOT ART PLAN



This studio provided the Georgetown not only with a master plan and site designs but also with lists of funding sources and politicians who would be sympathetic to its efforts. The studio provided examples of similar projects so the community had examples of how others had brought their ideas to fruition.

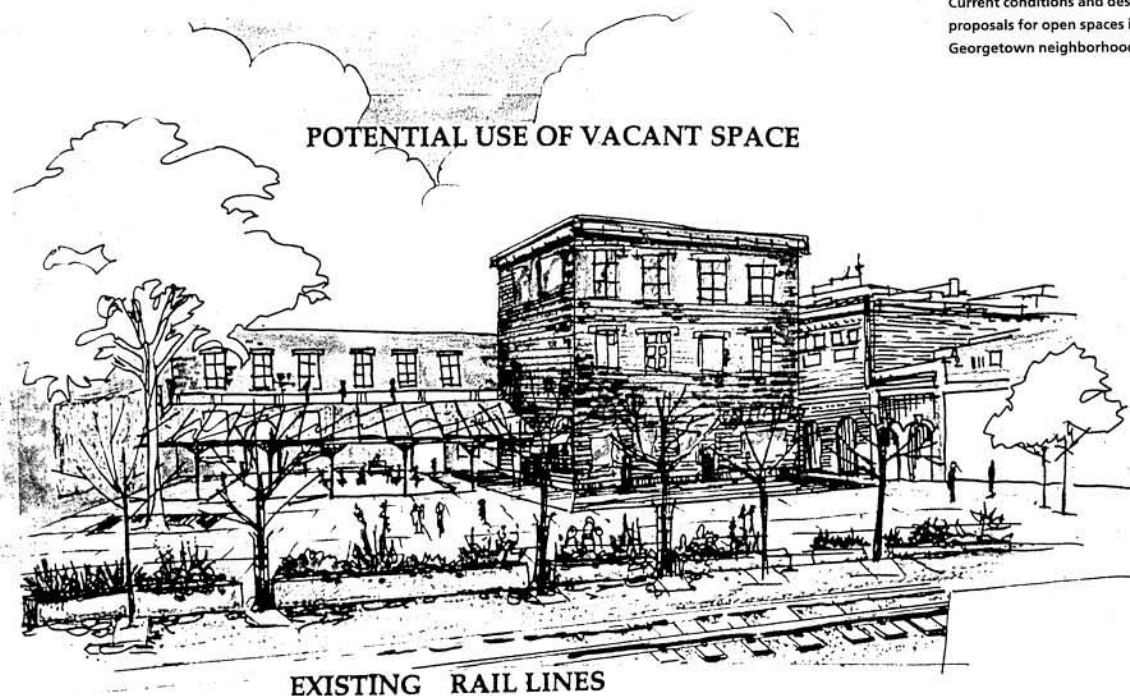
Epilogue

While this article was being completed, the parking lot owner has decided to develop the property. Options for relocating the market and movies are being evaluated. Fremont's success (partly due to the market, movies and art) has brought many people to the area, increasing the development opportunities and resulting in the loss of the attributes that initially been the focus of the community.

Notes

1. *Seattle Times*, 20 September 1995
2. David Engwicht, *Reclaiming Our Cities and Towns* (Philadelphia: New Society Publishers, 1993)
3. Terry Keller, *Green Cities, Ecologically Sound Approaches to Urban Space (The Green of the Big Apple)* (New York: Black Rose Books, 1990)
4. On the definition of residual, see *Webster's Third New International Dictionary Unabridged* (Springfield, Mass.: G. & C. Merriam, 1967). On "finding lost space," see Roger Trancik, *Finding Lost Space* (New York: Van Nostrand Reinhold, 1986).
5. Students: Will Martin, Donna Walter and Ross Whitehead. Instructor: Steve Badanes. The selection committee included several community representatives.
6. *Seattle Times*, 27 December 1994

Current conditions and design proposals for open spaces in the Georgetown neighborhood



RECONFIGURING THE AMERICAN HIGHWAY

Harriet F. Senie

SINCE ITS BEGINNING, THE UNITED STATES HAS BEEN DEFINED BY THE ROAD. WESTWARD SETTLEMENT, itself dependent on roads, gave rise to a rich tradition of road literature, music, and films expressing themes of national identity. In books as diverse as L. Frank Baum's *The Wizard of Oz*, Jack Kerouac's *On the Road*, and Jean Baudrillard's *America*, experience is framed in terms of the road.

As suburbia boomed and the national highway system expanded after World War II, the look of the country changed. The road became both the quintessential American landscape and an important form of public space. Already a significant, though not well recognized, theme in contemporary art, the road is a relatively new site for public art.¹

The highway is a peculiar kind of public space, democratic yet insular. It is open to anyone with a car yet is experienced in private—drivers and passengers isolated in vehicles. Symbolically, the road encapsulates dichotomies: freedom versus danger, the lure of speed versus the reality of rush hour traffic jams.

BILLBOARDS AND INSTALLATIONS

Art enters the road at risk, in competition with an array of commercial distractions: billboards, motels, diners, gas stations. Public art must catch the motorist's eye but not engage it to the point of becoming a safety hazard: visual sound bytes.

For decades, artistic interventions have challenged the monopoly of commercial billboards. *Billboard: Art on the Road*, an exhibition at MASS MoCA in 1999, documented the last thirty years of that effort.² Most artist billboards addressed social or political issues, such as Ron English's *The New World Order* (1990) or Hachivi Edgar Heap of Birds's 1997 *Reclaimed* (New York: Purchased? Stolen? Reclaimed?), made to look like an exit sign. This type of public art is the most easily inserted on the road and potentially the most widely noticed and effective.

Suggesting a different possibility for road art, Alisa Dworsky's sculpture, *Luminous Fields, Longitude in Time* (2001), explored "the idea of interval in relationship to the roll of the open meadow adjoining the road."³ A temporary installation along Route 4 in Castleton, Vermont, it was a pilot project sponsored by the Vermont Agency of Transportation and several community arts organizations. Consisting of about five hundred seven-foot steel posts set one foot into the ground and nearly one thousand blue and green reflectors, it was "meant to be experienced as a visual sequence that reveals itself over time, much as a musical composition is experienced." Three signs alerted motorists to the piece: "Caution," "Roadside Artwork Ahead," and "No Stopping."

The work initially prompted few viewer responses. Over time, however, the installation drew an array of appreciative comments. Several local letters noted that the work would be missed when it was gone. Student response at the artist's presentation at Castleton State College was overwhelmingly positive about the work and the road as a site for art, with fewer generally supportive of road art but reserved about this piece, and some negative about road art altogether.

(background) Alisa Dworsky, *Luminous Fields, Longitude in Time*, mile marker on westbound Route 4, Castleton, Vt., 2001.

(inset) Alisa Dworsky, *Luminous Fields, Longitude in Time*, warning sign on westbound Route 4, Castleton, Vt., 2001.

Photos courtesy Alisa Dworsky



2005 SDOT ART PLAN



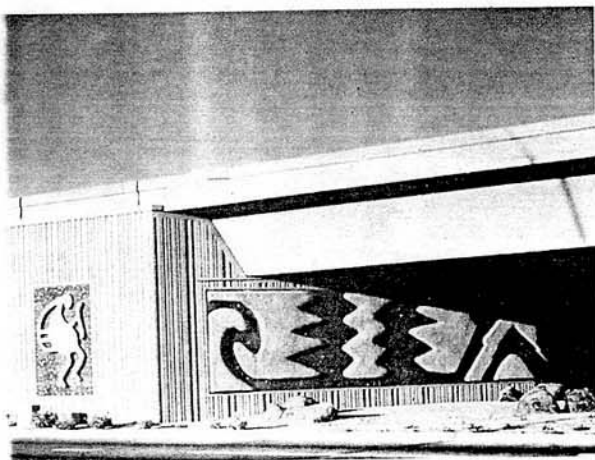
(above) Ron English, *The New World Order*.
New York City, N.Y., 1990.
Photo courtesy Ron English

(below) Marilyn Zwak, *Our Shared Environment*.
Phoenix, Ariz., 1990.
Photo by Craig Smith, courtesy the Phoenix Arts Commission

Billboards and road art are essentially add-ons, public art that has the potential to change the typical road experience as well as affect sociopolitical issues. More recently, artists have been involved more integrally—in concept planning, project design, and bridge building—shaping and reshaping the national roadscape. Some have even made this the primary focus of their career. The following are examples of the range of recent road work.

PLANNING THE PROJECT

In 1999 California artist Barbara McCarren participated in the Santa Monica Boulevard Transit Parkway Study, working with architects from Gruen Associates and traffic engineers from Meyer Mohaddes Associates. The last leg of historic Route 66 had become a commuter nightmare and general eye-



The Art Review . SPR, SUM 02

sore. Perhaps the country's most famous road, with its own museum and television show, it provided a rich history closely tied to the developing nation. McCarren focused on the local legacy. She wanted "to evoke the experience of the traveler, who, after traveling for many days, was met by the orange groves and palm trees that represent the exotic paradise of southern California. The urban design concept and streetscape design integrates Route 66 imagery with the combinations of native exotic plants unique to the Southern California landscape."⁴ McCarren considered the major vehicular audience in terms of "retaining walls, vertical sculptures and plantings, earthworks, dramatic fountains, lighting elements, and thematic coloration." For the smaller but also significant pedestrian audience she suggested "two-dimensional works on the ground plane, interpretive signage, theme gardens, and seating areas for respite." After countless community meetings, listening to and incorporating a range of concerns and input, the design team has won local approval. Construction is set for 2002-2004.

BUILDING BRIDGES

Bridges represent one of the most visible opportunities for structural public art on the road. The precedent-setting pedestrian bridges of Siah Armajani, most notably in Minneapolis, have been well documented, and an array of artist-designed bridges now define many roads. Consultants William Morrish and Catherine Brown, together with artist Grover Mouton, developed a public art master plan for Phoenix in 1989, identifying the city's vehicular system as a potential opportunity for public art. The Squaw Peak Parkway, a six-lane freeway running through central Phoenix, became the site of several projects, most strikingly a series of bridges.

In 1990 Marilyn Zwak from Cochise, Arizona, created *Our Shared Environment* at Thomas Road. With imagery from designs on prehistoric Hohokam artifacts found at the site while excavating for the freeway, she decorated six twenty-four-foot reptile-shaped support columns and twenty-four relief panels, using stabilized adobe. Local residents responded to her invitation to imprint their own designs and objects in the freshly laid adobe surface by leaving hand prints, personal initials, abstract patterns, tools, keys, coins, and bits of clothing.

Laurie Lundquist, a Tempe-based artist, took the image of nearby mountain vistas for the form of her *Nisbet Road Pedestrian Bridge* (1998). Working with SVR, Inc., HDR Engineering, Inc., and the Arizona Department of Transportation, she created a safe connec-



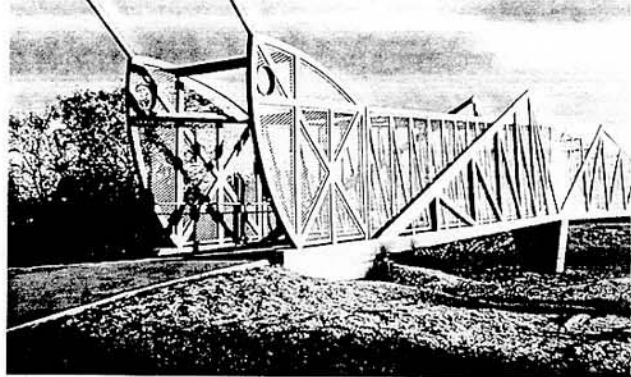
tor for pedestrian and bicycle traffic between two residential areas. The outline of the silver chain-link fence echoes the outline of the surrounding mountains. Pleased with the effect of a "ghost mountain" for the road-bound viewer, the artist also provided a rich and subtle array of patterns of light and shadow for the pedestrian.

On a more whimsical note, Ed Carpenter from Portland, working with engineer Jerry Cannon, created *The Grasshopper Bridge* (1997) at the 7th Avenue pedestrian bridge at Cave Creek Wash, Moon Valley Park. Taking the form of two grasshoppers, its legs serve as the structural supports. Intended to provide a safe passage way between Mountain Sky Junior High and Moon Valley Park, the bridge features animal and insect images created by local students, sandblasted and stained onto the concrete deck walkway.

Incorporating indigenous imagery, evoking local fauna and mountain ranges, Phoenix's bridges go a long way towards creating a sense of place. Positive response to public art does not generate much press, but according to Greg Esser, public art program manager at the Phoenix Arts Commission, people like the bridges and are very proud of them.

DECORATING THE WALLS

Last year Kim Sorvig observed, "Something remarkable has happened to the Pima Expressway in Scottsdale, Arizona: It has become an artwork."⁵ Using complex textures and color to decorate five hundred thousand square feet of concrete surfaces (sound walls,



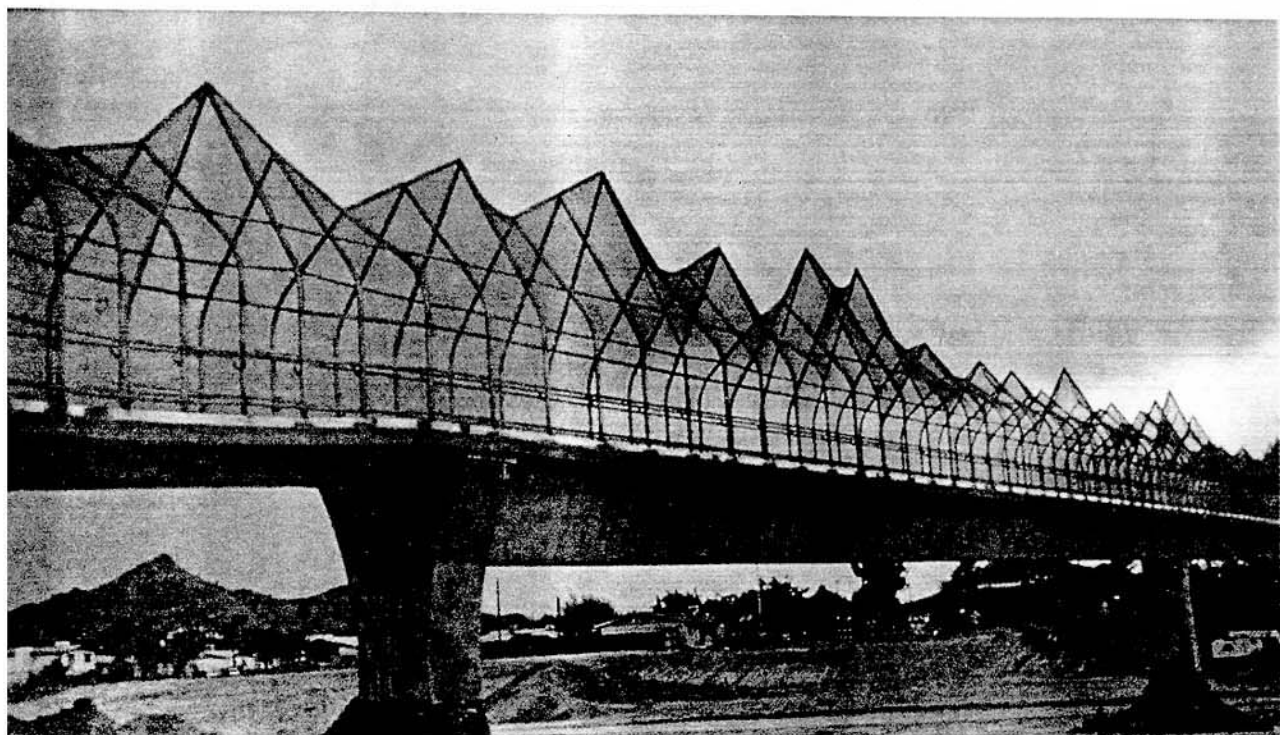
(above) Ed Carpenter, *Grasshopper Bridge*, Phoenix, Ariz., 1997.

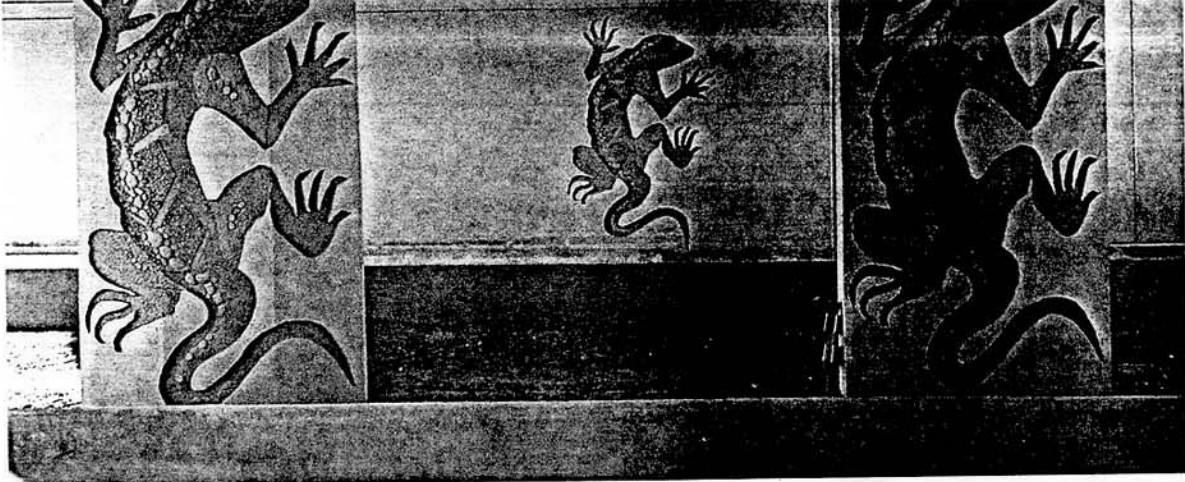
Photo by Bob Rink, courtesy the Phoenix Arts Commission

(below) Laurie Lundquist, *Nisbet Road Pedestrian Bridge*, Phoenix, Ariz., 1998.

Photo by Laurie Lundquist, courtesy the Phoenix Arts Commission

retaining walls, and piers) of ten bridge structures, a design team with artist Carolyn Braaksma made the Pima Outer Loop highway a site-specific experience. Giant lizards twenty feet high crawl up concrete piers, while twelve-foot prickly pear cactus plants adorn retaining walls, with borders and railings decorated with Maricopa Indian and lizard skin patterns. More natural outgrowth than industrial imposition, *The Path Most Traveled* (1997) transformed traditionally anonymous invisible structural elements into images of local color and relevance. Today, Denver-based artist Braaksma is involved in similar





(above) Carolyn Braaksma, *The Path Most Traveled*, Scottsdale, Ariz., 1999.

Photo courtesy Carolyn Braaksma®

(below) Vicki Scuri Siteworks and Abam Engineers, Boren Avenue Parking Garage, tire tread patterns, Seattle, Wash., 1990.

Photo courtesy Vicki Scuri/Siteworks

projects in San Jose and Palm Springs, California, and Fort Collins and Denver, Colorado.

ARTIST ON THE ROAD

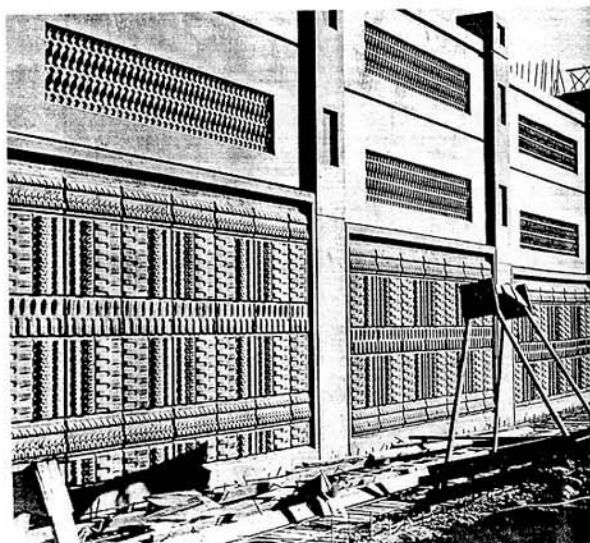
In recent conversations with public art administrators, one name that came up consistently was Vicki Scuri, a Seattle-based artist. Always interested in interdisciplinary design, her first project was for the Seattle Metro. Working with engineers (Parsons Brinkerhoff Quade & Douglas) and architects (TRA) in 1985-90, she created *Patterned Tiles* for Westlake Station, *The Beltline* for University Street Station, and *The Tunnel Art Project*, a reflective marking for a 1.3-mile bus tunnel.

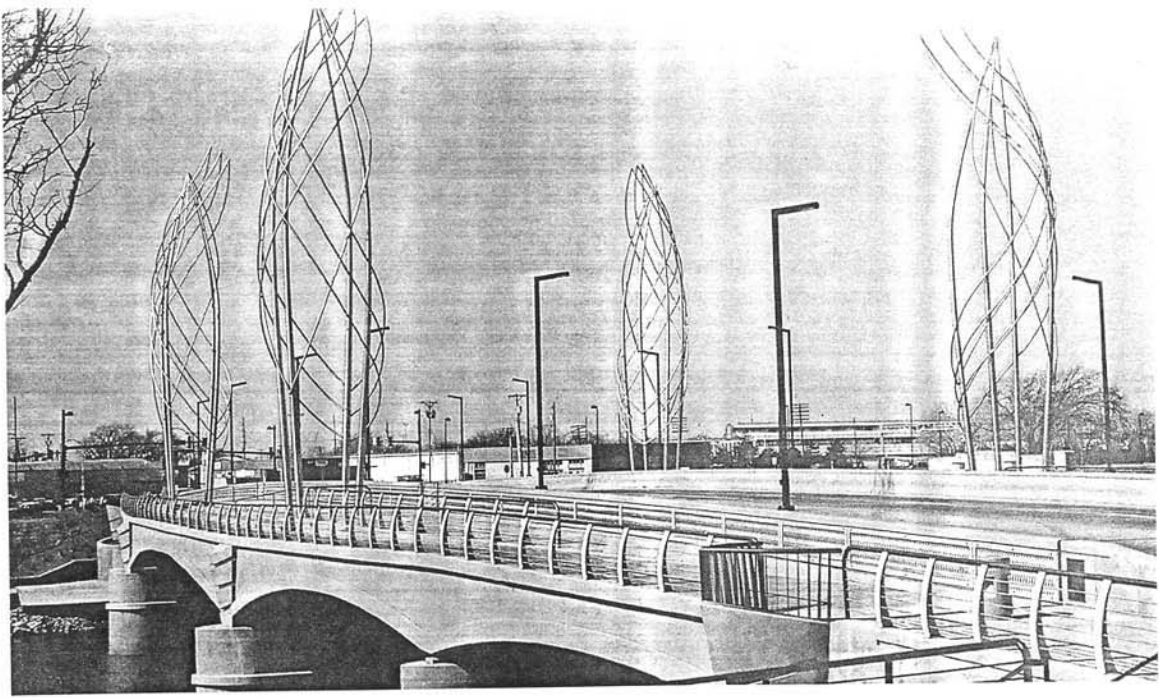
At Westlake she was inspired by the terracotta-ornamented, early twentieth-century architecture in the retail district to create her own "patterned environment." At University Street, she used "transit-scaled pattern motifs, suggesting an urban landscape." There her work also served as a backdrop for a piece by Bill Bell and Robert Teeple.

Next Scuri worked on the Boren Avenue Parking Garage (1989-90), also in Seattle. Commissioned by King County Public Art Program and Harborview Hospital, the work is based on patterns of recycled tires and articulates the structural elements of the garage, "cross-referencing landscape elements, automobile iconography and Indian basket-weave patterns, while creating pedestrian-scaled spaces."

Scuri's third road-related work was a bridge for Phoenix's Squaw Peak Parkway. Working with engineer Dan Heller to create a 311-foot pedestrian bridge and gateway for Paradise Valley, Scuri used patterns derived from recycled tire treads, and designed piers and ramps to suggest surrounding mountain forms. *Dreamy Draw Pedestrian Bridge* (1989-95) won the ACEA Award for Excellence (1991), the Hollander Award, National League of Cities (1995), and the NEA Design for Transportation National Merit Award (1995). Scuri's career path was set. She has since worked on several bridges in California, Kansas, and Seattle; a retaining wall for Bellevue, Washington; and a master plan for Tacoma. Scuri is especially excited by the opportunity "to shape the big footprint," to reconfigure the national roadscape in terms of local imagery and human scale.

Artists like Scuri, whose public art focus is the highway, fall into a peculiar category. If their work is reviewed at all, it is usually in local articles about new transportation amenities or pioneering uses of technology. Their projects are more likely to appear in stories





Vicki Scuri Siteworks and Mark Spitzer Designs,
Lewis Street Gateway Bridge, Wichita, Kan., 1995-2000.
Photo courtesy Vicki Scuri/Siteworks

about concrete than in articles on creative art. But by changing the experience of the road, they are redefining a classic American landscape. The message they are conveying is clear: Local identity is important; communities want markers, a sense of uniqueness that public art can provide. In 1992 Wallace Stegner lamented, "We have made a culture out of the open road, out of movement without place."⁶ Recent public art on the road is addressing precisely that problem.

It is curious that just when Europe is moving towards a more uniform image (witness the Euro), the United States is becoming more insistent on clearly designated local identities. In this regard, art serves the opposite purpose of commerce. Rather than uniformity (another McDonalds), it offers a site-centered image—determined by local history, the look of the land, community input, and artistic imagination.

In 2001 Susan Snyder of the Company for the Civic Arts, Philadelphia, and Steven Izenour of Venturi, Scott Brown and Associates, Inc. were invited by Glenn Weiss, then director of the Broward County Public Art and Design Program, to look for opportunities that "would express the identity of Broward County" in southern Florida. They considered "the county's major transportation systems: the road system from interstate to local streets (car and buses) and the Fort Lauderdale-Hollywood International Airport."⁷ Posing "a new order of contemporary life" that they called "auto-urbanism," they imagined "the contempo-

rary city as a loose arrangement of separate events and places, held together in a mutual attraction activated by the driver and the car." In this new paradigm, centered on movement and the road, Snyder and Izenour recognized a fundamental reality of contemporary life in most parts of the country. For better or for worse, our roads are us.

Harriet F. Senie is director of museum studies at The City College of New York and professor of art history there and at the Graduate Center. She is the author of *The Tilted Arc Controversy: Dangerous Precedent? Contemporary Public Sculpture: Tradition, Transformation, and Controversy*; and numerous articles on public art.

Notes:

1. I am in the process of curating an exhibition focused on modern and postmodern art about the road entitled *Windblown Visions: The New American Landscape*, venue currently under negotiation.

2. See Laura Heon, ed., *Billboard: Art on the Road: A Retrospective Exhibition of Artists' Billboards of the Last Thirty Years* (MASS MoCA Publications with the MIT Press, 1999), including my essay "Disturbances in the Field of Mammoth: Towards a History of Artists' Billboards."

3. Letter from the artist, December, 2001. All quotations are from this source.

4. Barbara McCarron, *South Florida Boulevard Transit Parkway Project: Public Art Opportunities Study Report*,

June 1998, 3. All quotations from McCarron are from this source.

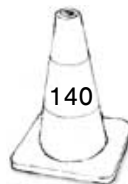
5. Kim Sorvig, "Roadside Relief," *Landscape Architecture*, April 2001, 46.

6. Wallace Stegner, "Where the Bluebird Sings to the Lemonade Springs," (1992), quoted in Ronald Primeau, *Romance of the Road: The Literature of the American Highway* (Bowling Green, OH: Bowling Green State University Press, 1996), 100.

7. "What's A Broward F. Brown & L. Brown? A Proposed Program for Civic Identity and Public Art, prepared for Public Art and Design, Broward Cultural Affairs Council by Venturi, Scott Brown and Associates and Company for the Civic Arts, Feb. 12, 2001.



THIS PAGE INTENTIONALLY LEFT BLANK





After all this seriousness, a closing poem...

Cone Sentinel

O stalwart shield of the careless and rash
Egyptians of old built cone temples for you
Orange Angel, you stand, constant and true
Your sacrifice diverting each fatal crash.

What divine hand shaped your perfect form?
What gods stole your color from the sun's rays,
Infused it into that primordial clay
And kissed it to life with the breath of a storm?

How many pass by, never knowing that they
Are sheltered beneath your wings of gold,
Kept safe from the clutches of Death so cold.
But thankless, unmoving, and faithful you stay.

O Sentinel, your spirit no human could tame
Without you, our roads would ne'er be the same.

-Lori O'Conel

Visit the endlessly enjoyable *Traffic Cone Preservation Society* at <http://www.trafficcone.com/>

